

STEREO

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84070 BLUE NOTE

UP AT "MINTON'S"



STANLEY TURRENTINE

GRANT GREEN, guitar, HORACE PARLAN, piano,
GEORGE TUCKER, bass, AL HAREWOOD, drums

UP AT MINTON'S
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GEORGE TUCKER, bass; AL HAREWOOD, drums.

BLP 4069, Vol. 1 BUT NOT FOR ME — STANLEY'S TIME — BROADWAY — YESTERDAY

BLP 4070, Vol. 2 LATER AT MINTON'S — COME RAIN OR COME SHINE — LOVE FOR SALE — SUMMERTIME

THE IDEA behind this session was a logical one. Alfred Lier, having become thoroughly familiar with Stanley Turrentine's style as a result of several highly successful studio recordings, decided that the time had come to present him informally in a session to be taped at a small, intimate night spot. It was natural that his choice for the locale should be the Play House.

Although the Play House is its official name and the one you'll have to look for when you want to pay at a visit, everyone who frequents the room still thinks of it as Minnie's. Actually there was a Mr. Minnow, a former saxophonist and Local 802 official, who at one point had ran the celebrated Rhythm Club, which Duke Ellington once called the greatest musician's hangout of them all.

Kenry Kruer, reminiscing in *Heer We Tallen To Ye*, recalled that originally Minton's was a rather dark room frequented by couples of Mr. Minton, and Miss Happy Carlisle had a room in the back. When Minton's was built, the room was changed to a bar, and when Teddy Hill, who had not broken up the big band in the late 1930s and 1940s, came back to town, he was installed as manager. From 1945 to 1950, Minton's was a popular nightclub in Kansas City. In the Gay and Straight, Theodore N. Minton, who was Minton's began to wear a reputation as the place to go. "It was nice and intimate," said Mary Lee Williams. "The bar was at the front, and the dance floor was in the back. The bar was decorated with the back of the room, where the wall was covered with strange paintings—during the daytime, people played the jukebox and danced. I used to sit in chairs and not many ladies. That's how we were—one lady and one man." Minton's was built in 1936. Minton's has a room next door to the City Hotel.

Teddy Henry Meisel is long gone, but the Play House looks almost the way it did 20 years ago, though the wall between the bar and the clock room has been taken down. But the memory of the happenings at Meisel's is what gives the room an intangible aura of glamour. Knowing that Gillespie and Monk, Klock and Charlie Christian, Lester Young and Charlie Parker all were among the guests on the bandstand, you are conscious that this room as much as any other was responsible for the development of many of the revolutionary musical concepts that changed the face of jazz in the 1940's.

It is the reputation of the Play House as the original crucible of talent, rather than any physical aspect or acoustical means, that has given the room an importance it retains today. The grand Teddy Bill, looking very little older than the day he took charge, is still on the scene, and the music policy is still one of encouraging the younger and more adventurous talents.

One night in February of 1961 a trio composed of Monroe Parker, George Tucker and Al Harwood (known as U3 These) was working in the room. Tucker has become virtually a house leader in recent years and has led several groups there. It was natural to fit Stanley Turrecliffe into this setup, this being the rhythm section with which he has gigged and recorded. The occasion also provided Alfred Linn with a poster

Stanley Turrentzkin and this same rhythm section (with the addition of Stan's brother Tommy on trumpet) were heard in Spinelli's *My Place* under the name of the Harlan Purkin Quintet on *Blues Note* 4644. Biographical details of the Pittsburgh senior saxophonist will be found in his first LP as a leader, *Look Out* on *Blues Note* 4636, and in his session backed by the Three Sounds, *Blues Man* on 4657.

Grant Green arrived in New York only a few months before the present session took place, but no time was lost in enrolling him for record dates well suited to his talents. Featured in his own *Grant's First Stand* on Blue Note 4864, he has also taken part in numerous other jobs for the label, some already released, others due for imminent release. Among the artists who have heard Green on their dates and have been guided by his talents.

It was singularly appropriate that this great new guitarist was inducted in a session recorded at the Play House, for in the old days Charlie Christian was a frequent after-hours visitor. Relaxing in this less formalized setting of the club after a long evening with Benny Goodman's Sextet, Christian established himself as the bellwether of the experimentalists on electric guitar, an instrument almost unknown to jazz until his advent. One of Teddy Milt's proudest possessions.

which he still keeps in his office at the Play House even though it is battered and broken, is the amplifier of the original guitar on which Christian used to play some of the inspiring choruses that made Minton's a mecca of the jazz modernists two decades ago.

Stanley Turrentine and Grant Green and the rhythm section, all well acquainted with the background facts about the room, naturally came to this session aware that its associations lent the session a special meaning. Moreover, since the Christmas days, when a young fan named Jerry Newman used to sit at the side of the room trying to catch the sounds with a crude disc-recorder, there had been practically no on-the-spot recording at the club.

"The whole season was a pleasure," says Alfred Lann. "Everyone was in the best of spirits. Teddy Hill was very cooperative, and it was Thursday night and the room was packed."

Given all these ingredients — a room filled with memories, an ensemble with cast-iron, a compatible group of first-class musicians and the best of equipment in modern tape-recording facilities, — it is hardly surprising that *Up At Mister's* turned out to be a ball for all.

Volume 1

[illegible]

Streeby's Time: Ah, yes, the blazes! The tempo, moderate; the mood, minor, the base theme a simple use of the tonic, minor third and fourth. Grant Green's solo is noteworthy: observe how, in his third chorus, he spends several bars investigating a G Minor 7th (or a C Minor 10th) with results that are melodically simple but harmonically most effective. Stan, George and Horace all have solos on this track.

Brooklyn: A race on the changes of *Crazy Rhythms*, introduced by Count Basie's band in 1943. Note the perfect fusion of Green's solo into Terrence's, almost as if the tenor were an extension of his own, reminding us of Green's comment: "I don't like to guitar players much — just horn players . . . I used to sit up all night copying Charlie Parker solos note by note." Note also Harwood's obtrusive and complementary work during the Parker solo.

For its warmness, vibrance over notes that its melody, rather than its moderate pace, it offers a good example of Tarricone's tasteful blend of qualities — the Rodin and Calzavara-like sense of time and articulation blended with a soul warmth often reminiscent of Lucky Thompson. Notice, too, his subtle sense of when to use the tones and when to employ a more percussive vibrato. Green, Perkins and Tucker are heard from, the lost-legend shearing a hair for melodic bass solo work that may surprise those who have thought of him chiefly as a reliable section man.

Volume 2

Letter to Minnie's is a biggame hunt into the hinterlands of the bleak. Without even a theme as unambitious, conceived by anything but the blood clingers and their harns and seals, they begin their expedition with George and Al, treading slowly and cautiously, followed by Harriet, then by an unusually aggressive Stanley (looking for Livingston?). This is magnificent blues and suggestive Terrestrial. One point to watch for particularly occurs about five minutes along the path, when you'll notice his agonistic and technically sound dance.



of sympathetic a passage of short-stabbing notes that drive tension down again. Green's solo, during which Al double-tracks the beat, has a climactic moment when he moves from a long series of triplets into the simpler final quarter chords, when Al goes back to the original slow motion. The drums' effective locking becomes evident again during Parlane's solo, when Al surprisingly bursts into a 12/8 pattern.

Close first to Louis Stone, a Harold Arlen melody from the 1946 Broadway musical *So, Louis* I mean, basically is a pleasant melody without any direct relationship to the blues, but in this treatment everybody concerned helps to lend it a blues-like quality. Parlan's driving, impulsive phrasing in his solo here, mostly during the first half of his chorus, is a fine example of his work; I was also much impressed by Stan's treatment of the melody itself, and by George Tucker's added touches during the closing chorus.

Love for Self, after a bass vamp, goes into a cymbal figure by Al that is maintained throughout the first chorus (except for the release). It's a hypnotizing use of 12/8 meter that goes like this:



Sean is at his most redlined there on this track and Parker, never content with the bare bones of a song's changes, is constantly feeding him creative and inspiring ideas. The longest performance in the album (just under a quarter of an hour), this is also the most original and

Summerline, the Percy and Bear standard, moves slowly and gracefully as a vehicle for Stanley in his most reflective ballad mood, with time out for contemplations by Green and Parker, the former demonstrating his tasteful and relatively uncluttered slow-melody mood. Parker's chorusing is rich and mood-restoring.

This is one series I was regretful to hear coming to an end. In fact, there was an added regret that I hadn't been there at all. Yet those albums are more than merely the next best thing; after all, the session only occurred once, but the records are available indefinitely. And in any case, I'm sure it won't be the last time that Blue Note comes to Minnax's.

—LEONARD FEATHER
(Author of *The New Encyclopedia of Jazz*)

Photos by FRANCIS WOLFF
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GREAT SCOTT!

shirley scott *prestige 7143*



GREAT SCOTT!

THE SHIRLEY SCOTT TRIO

SHIRLEY SCOTT,
Hammond organ
GEORGE DUVVIER, bass
ARTHUR EDGEHILL, drums

Side A

1. THE SCOTT
2. ALL OF YOU
3. GOODBYE
4. FOUR

Side B

1. NOTHING EVER
CHANGES MY LOVE
2. TREES
3. CHEROKEE
4. BRAZIL

To some people, the organ is synonymous with a church service. To others, it brings to mind the days when they used to sing along with mighty Hammond during the intermissions at the New York Paramount or some similar movie palace, still others think of a sporting event at Madison Square Garden, Chicago Stadium, etc.

Certainly, the people who have their ears filled with organ music at skating rinks, ball parks and the typical cocktail lounge will not think of jazz in connection with the organ. Jazz aficionados may not immediately think of their favorite music either, but they are much more likely to than they would have ten years ago.

In the Thirties, Fats Waller set down some authentic jazz performances on the organ and Count Basie, who learned that instrument from Fats, has featured it on various occasions since *Nobody Knows* in 1939. It wasn't until the Fifties, however, that the organ began to be more widely used in jazz. The musicians involved were all ex-pantheists and, for the most part, were quartered in the rhythm and blues province of the jazz realm. "WIF Bill!" Davis, Bill Doggett, Jackie Davis and (M!) Buckner

When Jimmy Smith came on the scene in the mid-Fifties, the organ had its first modern champion and many jazz listeners began paying attention to its many "stops" (and starts). Now there is a new star on the organ. She combines the "modern" with the blues feeling and presents a high, wide and waiting sound on the Hammond. Her name is Shirley Scott.

"She plays good — for a girl!" This statement has been heard many times in jazz circles. Overlooking the bad grammar, it has been true more often than not. There have been some notable exceptions (fill in your own choices) but, in the main, female jazz players have lacked, among other things, the swing and authentic drive which mark the bonafide jazz musician.

It doesn't take long to realize that a genuine jazz feeling is embodied in the playing of Shirley Scott. She is only a slip of a girl but she makes that Hammond roar when she wants to. I might add, that she chooses the times when she wants to, very astutely.

Scott, as she is affectionately called, was born in Philadelphia on March 14, 1934. She started her musical education on the piano at the age of six and later continued her studies at the Germantown Settlement House and the Orstein School of Music. In 1955, she took up the organ and joined forces with tenorman Eddie "Lockjaw" Davis; the association has stayed intact for almost four years now, excepting the time that Eddie rejoined Count Basie for a few months in late 1957.

Davis felt that the organ was not a novelty instrument and, when in the right hands, it could be successfully utilized in jazz. Shirley has helped him to prove this. Together they have appeared at theatres like the Apollo in New York and the Howard in Washington; clubs in many Eastern cities including Birdland and Count Basie's in New York. It is at the latter, that they have had their longest periods of residence.

Scott's favorite organists are Jimmy Smith and Jackie Davis. She also has evinced a liking for the playing of pianists Erroll Garner, Red Garland and Thelonious Monk.

Although she plays the bass line with her feet when playing with the Davis group in person, Shirley has chosen to record with a bassist.

George Duvviev, who also appeared with Shirley in *The Eddie "Lockjaw" Davis Cookbook* (Prestige 7141), is a musician's musician and a talented arranger. He studied violin first at the Conservatory of Music and Art in his native New York, composing and arranging at New York University. In the Forties he worked with Coleman Hawkins and Lucky Millinder. From 1940-45 he was in the Army and thereafter arranged for Jimmy Lunceford for a couple of years. George has been in the accompanying units for many singers in the Fifties including Nellie Lutcher, Lena Horne, Pearl Bailey and Billy Eckstine. He has also worked with the groups of Bud Powell and Chuck Wayne among others. Duvviev has expressed a liking for the playing of Jimmy Blanton and Ray Brown. His precise, yet powerful, work gives credence to this line of thought.

Arthur Edgehill, a regular member of the Davis group, is from Brooklyn, born there on July 21, 1956. He began studying drums in 1948 at the Parkway Music Institute, taking time out to go on the road with Mercer Ellington in the summer of 1949 before returning to New York to do further studying at Parkway (until 1952) and gig around. In 1953, Arthur was with Ben Webster at the Blue Flame. 1954 found him with Horace Silver at Minton's; he split 1956 between Kenny Dorham's Jazz Prophets and the Jazz Lab group of Gigi Gryce. In November of 1957 he joined Dinah Washington and remained with her until becoming a part of the Eddie Davis-Shirley Scott Trio in January of 1958. Stylistically, Arthur is descendant from the Clarke-Roach-Blakey mold. He names these three and Philly Joe Jones as his favorites.

Duvviev and Edgehill play strictly supporting roles in this set and play them well. It is Shirley's album and she doesn't let interest lag during her long exposure to the center spotlight. From the opening blues cooker, *The Scott* to the closing *Brazil*, treated both as a samba and in swinging 4/4, she covers a variety of tunes and moods. *All Of You* grooves happily along; *Cherokee* is an up-tempo flight with a walking solo by Duvviev; *Four* indicates her easy familiarity with modern jazz originals; *Goodbye* is a sensitive ballad reading; *Trees*, showing her Garner influence, is evergreen; *Nothing Ever Changes My Love* is a seldom-done number which receives a Latin feel in its melody statement.

Shirley Scott is a girl. At the organ, she does a man-sized job.

notes by IRA GITTER
recording by Van Gelder

NOISE FOR THE NEEDY



“FIRST CUTS”

1 NOISE
2 FOR
THE
3 NEEDY
IN
4 FIRST CUTS PG13

ED-Vocals *
SCOTT-Bass, Vocals *
PERRY-Guitars

Drums-GERRY WILSON*
BRIAN PAULIS *
DR. UMULATOR ?

THAT SIDE

- * * JUST A GAME - *Lyrics and Music-Perry*
*** NO LIES - *Lyrics-Scott, Music-Scott and Perry*
95 WE'RE THE ONES (TO BEAT) - *Lyrics and Music-Scott*

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6* PLAYING AT BEING REAL - *Lyrics - Paul G. & Scott, Music - Scott*
3 AN (NOT THE) END - *Lyrics - Perry & Scott, Music - Perry*

Produced by Noise For The Needy & Randy Meyer
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NOISE FOR THE NEERK

JUST A GAME (Lowe)

Fast on someone's westbound train
Just trying for the top
Taking turns to make your move
It somehow never stops
Someone just ahead of you
Ain't a littleidge
Turns to you and grins his face
As he slips you over, over the edge

(CHORUS) wasting time on a cheap romance
don't you know love is
JUST A GAME
wasting time on a circumstance
don't you know life is
JUST A GAME.
With every move you make towards something

Something has to fall
An eye for an eye don't always work
I found that out after all
The problems just ahead of you
Decisions you can't make
The troubles with this whole damn train
Is it just don't seem, seem to fade

(CHORUS) wasting time on a cheap romance
don't you know love is
JUST A GAME
wasting time on a circumstance
don't you know life is
JUST A GAME.

(REPEAT FIRST VERSE)

NO LIES (Standerfer, Lowe)

Secrets that we've never known
and lies known from the start
Make up the truth, pain and suffering
that lies within our heart

The blood spilled from the common man
fills the rivers that cross the land
Some day the hypocrite that rule this world
will finally understand

We don't want to listen to your
lies anymore
The kids make up the future
they know what they are fighting for

NO MORE HARDS
NO MORE SUFFERING
NO BLIND PRESUMPTION
NO MORE

PLAYING AT BEING REAL (Standerfer, Glover)

Put yourself in my shoes
try and feel my despair
No money, No women
but I don't care
You and your friends
with your Mercedes Bens
Go drive em around
until you wreck em again

(CHORUS) You're playing at being real
Feigning everything that I feel
You don't know nothing about
being without
You just don't know what it's
all about.

Your parents are nothing
but generous fools
You've attended and flunked
out of all the best schools
You've had it easy since
the day you were born
The little kids could tell
from the Gucci you wore
Now it's college clothes
and pretty clothes
an upper class accent
and a turned up nose
You say... get a job
take chances...
go forward...
make advances....

(CHORUS)
(CHORUS)

Put yourself in my shoes
try and feel my despair
No money, No women
but I don't care
You and your friends
with your Mercedes Bens
Go drive em around
until you wreck em again

(CHORUS)
(CHORUS)

YOUR RICH KIDS...PLAYING AT GAMES
YOUR RICH KIDS...WITH TWO BARRELLED
GUNS!!!!



PERRY LOWE

WHAT WAS THE POINT (THE STORY OF RICKY KASSO) (Standerfer)

It was in the middle of the year
When Gary Lauwers disappeared
His parents thought he ran away
but Ricky Kasso knew what happened
that day.
They praised Ricky, The acid king
but why praise a killer
He ended up hanging himself
what kind of a stratch does that show

(CHORUS) WHAT WAS THE POINT
IN BEING THE ACID KING
WHAT WAS THE POINT
IT DIDN'T PROVE ANYTHING

He's just a false hero
A king to rule their shallow minds
He's just a dead body now
Just a prisoner of time.

(CHORUS) WHAT WAS THE POINT
IN BEING THE ACID KING
WHAT WAS THE POINT
IT DIDN'T PROVE ANYTHING

I ask what did it prove
To take away an innocent life
To enter others in his night-
mare
Ricky's followers aren't
really aware

He's just a false hero
A king to rule their shallow minds
He's just a dead body now
Just a prisoner of time.

(CHORUS) WHAT WAS THE POINT
IN BEING THE ACID KING
WHAT WAS THE POINT
IT DIDN'T PROVE ANYTHING

LATE NIGHT DOWNTOWN (Standerfer)

All the bright lights of downtown
stabbing at the back of my mind
Scenes of death, rape and robbery
the real crum of all mankind
Public enemy No. 1
pinner on the southbound wall
crime hooker pays him no mind
all you know she's seen it all
half.

(CHORUS) LATE NIGHT DOWNTOWN
DON'T WE HAVE ANY
LATE NIGHT DOWNTOWN
IS THERE ANY OTHER

The blood spilled from the common man
fill the rivers that cross the land
Some day the hypocrites that rule this world
will finally understand

The kids make up the future
They know what's right for them
They're gonna help to make those lies
Finally come to an end

Were the people not the enemy
so don't treat us in that way
You tried to take away our dignity
but in the end we'll have the final say

NO MORE WAR
NO MORE SUFFERING
NO BLIND PREJUDICE
NO MISDEEDS

The blood spilled from the common man
fill the rivers that cross the land
Some day the hypocrites that rule this world
will finally understand

The kids make up the future
They know what's right for them
They're gonna help to make those lies
Finally come to an end

WE'RE THE ONES (TO BEAT)
(Standerfer)

There's a game in the world today
that think that they are the one's
Their main ambition is to criticize everyone
They're called Blind Prejudice
and they feel they have to fight
To cut down anyone who doesn't think their
way is right

WE'RE THE ONES (TO BEAT)

From the gang called Prejudice there's
no retreat
For all of us smarter kids in the lady
Why is it they'd rather see the some divide
Come their judgement say they'll realize

WE'RE THE ONES (TO BEAT)

a child's worst nightmare
reality on the street
meets the best friend lying there
a trail of blood at his feet

It doesn't take much time to see to
fight half as much they do
Nobody in the world today could ever be
just like you

You have a right to be yourself and to
like the things that you like
But the gang called Prejudice
doesn't think that's right

WE'RE THE ONES (TO BEAT)



ED FUGLIES!

SCOTT E STANDERFER



they don't even blink their
A beat up girl and a strung
make love in a seedy hotel
Cops looking for a runaway
ask a clerk if he won't tell
(for us) LATE NIGHT DOWN
DON'T WE HAVE
LATE NIGHT DOWN
IS THERE ANY OTHER
LATE NIGHT DOWN
EVERYBODY'S GOTTA SAY
LATE NIGHT DOWN
IT'S JUST ANOTHER
(REPEAT "NOT WE")

AN (NOT THE) END
(Love, Standerfer)

I knew your first impression couldn't last
Resisted thoughts controlled your past

Expectations that you hold so deep
The promises I'll always keep

But that's not the last you've heard
Because there's more to say and much
more of me

Now it's time for me to end my say
I've bared my soul and said my way

It's up to you to give these things I've
said some thought
It's up to you to give your side

But that's not the last you've heard
From me
Because there's more to say and much
more of me.

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Tomorrow's Wish Cause God Is The Answer

SIDE ONE

1. 'CAUSE GOD IS THE ANSWER,
HIS LOVE IS CRYSTAL CLEAR
(E.M. Campbell Jr. / Emandolynn Music BMI)
2. TESTIFY, TESTIFY, TESTIFY
(E.M. Campbell Jr. / Emandolynn Music BMI)
3. REACHOUT, REACHOUT
(E.M. Campbell Jr. / Emandolynn Music BMI)
4. TOMORROW'S WISH
(E.M. Campbell Jr. / Emandolynn Music BMI)

SIDE TWO

1. GOD BE WITH US, IMMANUEL
(E.M. Campbell Jr. / Emandolynn Music BMI)
2. HEAVENLY FATHER, I'M MOVIN' CLOSER TO YOU
(E.M. Campbell Jr. / Emandolynn Music BMI)
3. MY GOD, MY GOD
(E.M. Campbell Jr. / Emandolynn Music BMI)

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Tomorrow's
Wish
is to be
all
'God'
intended.
Se'lah

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Dolores

Happiness is ...

Ingrid Chavez

HIPPY BLOOD

SIDE ONE

HIPPY BLOOD (FREE SPIRIT MIX)*

HIPPY BLOOD (HAPPY HIPPI MIX)*

HIPPY BLOOD (COMMUNE MIX))*

HIPPY BLOOD (FREE SPIRIT EDIT)*

SIDE TWO

HIPPY BLOOD (KEEP PUMPIN' IT MIX)**

HIPPY BLOOD (COMMUNE INSTRUMENTAL)*

HIPPY BLOOD (FREE SPIRIT DUB)*

HIPPY BLOOD (LATIN LIGHT EDIT)+

PRODUCED BY INGRID CHAVEZ AND MICHAEL KOPPELMAN

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MIX ENGINEER: HUGO DRYER

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The Time

33 - 1/3 RPM

Side One

ICE CREAM CASTLES (LP VERSION)

7:33

Side Two

ICE CREAM CASTLES (EPIC)

3:37

PRODUCED BY ANDREW DUN & THE STARR★COMPANY

From the Warner Bros. album

ICE CREAM CASTLES (1-25109)

Promotional Copy, Not For Sale.





Chéna
Jesse

Chéna

E.
S.
P.

Chéna



Side One

E.S.P. (Spanish Version)
E.S.P. (A&R Mix)

Side Two

E.S.P. (English Version)
E.S.P. (A&R Mix)
E.S.P. (English Version)

Produced by Don Orsio and
Lance Quinn for D.O.L.G. Productions
Associate Producer: Susan Boag for
DSM Producers

Written by Don Orsio
Published by D.O.L.G. Music
(ASCAP)

* Additional Production by Jürgen
Korndelisch and Billy Carlo

** Mixed by Jürgen Korndelisch

** Mixed by Jürgen Korndelisch and
Don Orsio

• Edited by Dr. Michael Flume/DSM
Producers

Recorded at Warehouse Recording
Studio, Philadelphia

Chief Engineer: Lance Quinn

Engineers: Chapter The Ancestor

Chris Brown and Oba O'Brien

Arranged by Don Orsio and
Lance Quinn for D.O.L.G. Productions

Programmed by Don Orsio and
Lance Quinn

Background Vocals by Chéna

Carol Brooks and Jeanne Brooks

Public Choir: Michael Longstaff

Management: DSM Producers

D.O.L.G. Producers

Special Thanks: Mickey Eichner

Jürgen Korndelisch Bobby Orlando

Bobby Babe Riccio Gladys Ford

and Glenn Dorsey

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DAVY D.



F E A T U R I N G H U R R I C A N E

ALL ABOUT DAVY D.

Davy D is a multi-talented producer-writer-singer-instrumentalist and deejay supreme.

Former deejay for Kurtis Blow, Davy also wrote, "If I Ruled The World" for Kurt and "Hard Core Reggae" and "Jailhouse Rap" for the Fat Boys.

Davy D produced "The Big Beat" and "Street Girl" for Spoonie Gee and "Can't Change My Ways," for Stephanie Mills.

His first single, "Have You Seen Davy?" features a dense, rocking "turntable jazz" which combines original percussion, cuts and scratches from a wide range of records with the rhythmic sophistication of a great drummer.

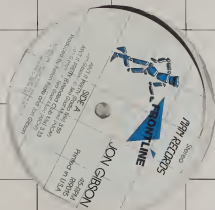
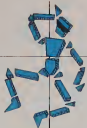
His debut album, "Davy's Ride," is co-produced by Russell Simmons and contains five raps, which feature Wendell "Hurricane" Fite, former sidekick for Run-DMC and the Beastie Boys deejay, four "scratch" hip hop instrumentals and three tracks featuring Davy on vocals.

"Davy D has come to cold rock the house. So Get With It."

—Russell Simmons

Columbia Records 51 West 52nd Street New York, NY 10019

J O N G I B S O N



MAN RECORDS



FRONTLINE



JON GIBSON

45-RPM



SIDE A

AIN'T IT PRETTY (Radio Mix) 3:59

AIN'T IT PRETTY (Extended Club Mix) 5:33

SIDE AA

GOD LOVES A BROKEN HEART (Radio Mix) 3:59

AIN'T IT PRETTY (Instrumental) 4:17

Produced by: Fellon Pilate and Jan Gibson

Executive Producer: Sam Conti

Special Mixes by: Ed Sharan, Keith Price, Tim Moore

Mastering: Fantasy Studios, Berkeley, CA

Mastered by: George Horn

Mastering Producer: Bill Cutler

Mastering Assistant: Ed Sharan

Production Team: Jon Gibson, Fellon Pilate,

Stan Gibson, Sam Conti, Ed Sharan,

Bill Cutler, Lou Bramy

WINSFORD DEVINE

Deuce



WINSFORD DEVINE



VICTOR

Wail

Y SU GRUPO

PANELLA



VICTOR

CARA A

1) DIPTONGO DE AMOR
(Alfonso Vasquez "Pochi")
QUIRQUEYA PUBLISHING / ASCAP

4:16

Wail

Y SU GRUPO PANDELA

Producción: ALFONSO VASQUEZ "POCHI" Y VICTOR WAILL
Productor Ejecutivo: MATEO SAN MARTIN
Estudios de Grabación: BARRETT SOUND STUDIO (NY)
AUDIOLAB (R.D.), EMCA (R.D.) y AUDIO PROCESO (R.D.)

Muscle: DAVID LESCOE

Foto de la Carátula: JULIAN D'ANGELO

Arte y Diseño: MANNY MORELL

Entre temas están incluidos en el LP, Cassette y CD #288
de KUBANEY PUBLISHING CORPORATION



6071

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CARA B

1) LA TORTOLITA

(Charlie Mesquera)
QUIRQUEYA PUBLISHING / ASCAP

5:00

PROFILE. RECORDS GIANT SINGLE



PROFILE.

STEREO
SIDE ONE
33 1/3 RPM

PRD-7084A
TIME 6:05

I WANNA BE A COWBOY
(Chilton Piggason Richards-Seabert)

Copyright © 1985
Produced by Raye Davis Co.
Engineered by Tony Trivette and Chris Peden
© 1985 Legacy Records (London)

JIMMY CLIFF

LOVE ME LOVE ME

Jimmy Clifford
with the Caribbean Rhythms



Site Two
LOVE ME LOVE ME
(Peppermint Remix)

Site Two
LOVE ME LOVE ME
(JIMMY LOVE REMIX)
(PEPPERMINT REMIX)
(CARTY-MEELDA)

Special Remixer From the Columbia
LP "Killing Time" 49045

Produced by Khadi Beynon (Paradise
Beats), I.B.N.C., and Jimmy Cliff

Additional production and remix:
Barry Ginn and Jackie Stevens for
Peppermint Productions

Remix Engineer: Doug Grana

Edits by Chip Vance

Cover Photos: Timothy White

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BOB SEGER
& THE SILVER BULLET BAND

AMERICAN STORM
(FULL LENGTH VERSION)

BOB SEGER

& THE SILVER BULLET BAND



SIDE **1** AMERICAN STORM
(FULL LENGTH VERSION)
(BOB SEGER)

FROM THE LP
"LIKE A ROCK"
TIME: 4:36

SIDE **2** FORTUNATE SON
(JOHN FOGERTY)

RECORDED LIVE AT
Cobo Hall, Detroit U.S.A.
MARCH 31, 1993
TIME: 3:15



PRODUCED BY
Bob Seger & Punch
(© THE ORIGINAL SOUND RECORDINGS
MADE BY CAPITOL RECORDING)
(© 1993 CAPITOL RECORDS INC.)

DEATH COMET

A

\$ 3.7

MYSTIC EYES
(Long Version 6:44)

MYSTIC EYES
(Short Version 4:50)

B

DEATH COMET DRIVE
(Long Version 6:21)

DEATH COMET DRIVE
(Short Version 3:44)

Elektra/J-Mark

O-66848



STANLEY TURRENTINE
"UP AT MINTON'S"
Volume 2



BST 84070
SIDE 1
STEREO

1. LATER AT MINTON'S (Stanley Turrentine)
Groove Music-BMI
2. COME RAIN OR COME SHINE
(Mercer-Arlen)

Stanley Turrentine, Grant Green,
Horace Parlan, George Tucker,
Al Harewood

LIBERTY UA, INC., LOS ANGELES, CALIFORNIA

22

STANLEY TURRENTINE
"UP AT MINTON'S"
Volume 2



68

BST 84070
SIDE 2
STEREO

1. LOVE FOR SALE (Porter)
2. SUMMERTIME (Gershwin)

Stanley Turrentine, Grant Green,
Horace Parlan, George Tucker,
Al Harewood

LIBERTY UA, INC., LOS ANGELES, CALIFORNIA

MISTA ALLDAT
Selections from THA VIRGINIAN

- 1. They Don't Believe 2. There Comes A Time**
3. We Praise Christ 4. For Tha Lord

Side A

33 1/3 RPM

Produced by Wyshmaster for As U Wysh/ENP
For Unknown Logic/and C. Notes
Copyright 2003 Perfection Records
For more info. Contact Michael Livingston
917-842-2714 or 770-745-6945
www.mp3.com/mralldat

MISTA ALLDAT
Selections from THA VIRGINIAN

1. They Don't Believe (Inst.) 2. There Comes A Time (Inst.)
3. We Praise Christ (Inst.) 4. For Tha Lord (Inst.)

Side B

33 1/3 RPM

Special selections taken from the Perfection Records
release Mista AllDat THA VIRGINIAN

All songs published by Military Brat Music, BMI

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Michael Livingston @ 917-842-2714 or 770-745-6945

www.mp3.com/mralldat

Kam's Caribbean Records



NOTTING HILL (Part I)
NOTTING HILL (Part II)

ECR 328-A
Charlie's
Records, Inc.
© 1983
Kuti Music

(W. Henry)
EXPLAINER

Arr. by Frankie McIntosh

Produced by
Charlie's
Records, Inc.
Mixed by
Akilli Walker

Kam's Caribbean Records



THE BIBLE

ECR 328-B
Charlie's
Records, Inc.
© 1983
Kuti Music

(W. Henry)
EXPLAINER

Arr. by Pelham Goddard

Produced by
Charlie's
Records, Inc.
Mixed by
Akilli Walker

Shurfine Gospel

A DIVISION OF BAD INTERNATIONAL RECORD CO.

THE VOICES OF KMS

"I REMEMBER MARTIN LUTHER KING, JR." (Thank You For The Dream)

SIDE ONE

© ©1991

Shurfine
Gospel Record
Co.

SFG-55067

Produced By
Wendell Parker

1. I REMEMBER MARTIN LUTHER KING 4:38

Writers: Louis Brown & Phil Thompson Arranged by Kim & Maggie Sharpe

Lead: Maggie Sharpe Eternal Gold Music BMI

2. THE HOLY GHOST DANCE 3:19

Writers: Kim & Maggie Sharpe Lead: Maggie Sharpe

3. HE'LL BRING YOU OUT 3:20

Writers: Kim & Maggie Sharpe Lead: Maggie Sharpe

4. 24 HOUR MAN 3:20

Writers: Kim & Maggie Sharpe Lead: Maggie Sharpe

Mfg. and Dist. by SHURFINE GOSPEL RECORD CO., P.O. Box 416, 105 E. Main St., Benson, NC 27504 (919) 894-1771

Shurfine Gospel

A DIVISION OF BAD INTERNATIONAL RECORD CO.

THE VOICES OF KMS

"I REMEMBER MARTIN LUTHER KING, JR."
(Thank You For The Dream)

SIDE TWO

© 1991

Shurfine
Gospel Record
Co.

SFG-55067

Produced By
Wendell Parker

1. HE IS A ROCK 3:15

Writers: Kim & Maggie Sharpe Lead: Phiphine Moore

2. FARTHER ALONG 4:15

Arranged by Kim & Maggie Sharpe Lead: Lulu Harris

3. TRY JESUS 2:38

Writers: Kim & Maggie Sharpe Lead: Cynthia Reed

4. HOLD ON AND WAIT ON THE LORD 3:52

Writers: Kim & Maggie Sharpe Lead: Cynthia Reed

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PROMOTIONAL COPY

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Mirus

Musicorp Publishing
(ASCAP)

MMI
MR 12 903
(010121291)
TIME: 3:30
STEREO
loaned for
promotion only

CAN'T HOLD ON FOREVER
(Bernie LaBarge)

LISA PRICE

Produced by Paul Gross for Price Productions, Inc

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firstlove

f r e a k y

(McKay - Walser - Bender - Dzihan)

Carry Music/Warner Chappel Songs/8-ball/BMG-UFA

This Side

1. tweak freak club mix 8:12
2. tweak freak radio mix 4:18

JWP USA

33 1/3 RPM

Other Side

3. freak nasty club mix 6:20
4. original radio mix 3:40
5. acapella 6:10



Produced by: Bender/Dzihan at Big Zee Productions

1,2. Additional Production & Remix by Circuit Boy

4. Additional Production & Remix by: The Mighty Man They Call Yaw for Snake City Productions

3. Additional Production and Remix Charles Afton

A Product of JWP USA Records

Manufactured and Distributed by Hot JWP Music

1450 NW 159th Street Miami, FL 33169

Phone (305) 628-9797 Fax (305) 625-6545

Executive Producer: Jack White

8501-1



PRESTIGE

PRESTIGE RECORDS, Inc., 293 South Washington Ave., Bergenfield, N.J.

GREAT SCOTT!

SHIRLEY SCOTT TRIO

PRLP 7143-A

HI FIDELITY

1—THE SCOTT

(Shirley Scott-Prestige Music-BMI)

2—ALL OF YOU

(Cole Porter)

3—FOUR

(Miles Davis-Prestige Music-BMI)

4—GOODBYE

(Gordon Jenkins)

LONG PLAYING MICROGROOVE

PRESTIGE

PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.

GREAT SCOTT!

SHIRLEY SCOTT TRIO

PRLP 7143-B

HI FIDELITY

1—NOTHING EVER CHANGES

(Fisher-Segal)

2—TREES

(Kilmer-Rasbach)

3—CHEROKEE

(Ray Noble)

4—BRAZIL

(Russell-Banoso)

LONG PLAYING MICROGROOVE

NOISE FOR THE NEEDY

THIS SIDE

"WHAT WAS THE POINT" 4:00
"LATENIGHT DOWNTOWN" 3:24
"PLAYING AT BEING REAL" 4:04
"AN (NOT THE) END" 3:20

THAT SIDE

"JUST A GAME"
3:23

"NO LIES"
3:00

"WE'RE THE ONES
(TO BEAT)
4:43

ATFB RECORDS



FIRST

CUTS

AYTAB RECORDS

Glory Bound

Records & Tapes

Tomorrow's Wish 'CAUSE GOD IS THE ANSWER

Produced & Arr. by
Manny Campbell Jr. for
Emandolynn Music Co., Inc.

SIDE ONE
STEREO
GB-3001

1. 'CAUSE GOD IS THE ANSWER
HIS LOVE IS CRYSTAL CLEAR 4:08
(E.M. Campbell Jr.) Emandolynn Music BMI
2. TESTIFY, TESTIFY, TESTIFY 3:50
(E.M. Campbell Jr.) Emandolynn Music BMI
3. REACHOUT, REACHOUT 4:08
(E.M. Campbell, Jr.) Emandolynn Music BMI
4. TOMORROW'S WISH 3:50
(E.M. Campbell Jr.) Emandolynn Music BMI

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Glory Bound

Records & Tapes

Tomorrow's Wish 'CAUSE GOD IS THE ANSWER

Produced & Arr. by
Manny Campbell Jr. for
Emandolynn Music Co., Inc.

SIDE TWO
STEREO
GB-3001

1. GOD BE WITH US, IMMANUEL 5:25
(E.M. Campbell Jr.) Emandolynn Music BMI
2. HEAVENLY FATHER, I'M
MOVIN' CLOSER TO YOU 5:25
(E.M. Campbell Jr.) Emandolynn Music BMI
3. MY GOD, MY GOD 5:00
(E.M. Campbell Jr.) Emandolynn Music BMI

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VICTORY

**DOLORES
HAPPINESS IS...**

VICTORY PRODUCTIONS

STEREOPHONIC

Single Disc

300 Gram

- 1. HAPPINESS IS THE LORD** — Stanphill
Singspiration Music/SESAC 2:19
- 2. SAY I DO** — Hildebrand
Dayspring Music/BMI 3:14
- 3. REACHING** — W. & G. Gaither
Gaither Music/ASCAP 4:44
- 4. I WANT JESUS MORE THAN ANYTHING** — Marsh
Benson/ASCAP
- 5. IT WAS FOR YOU** — Wyrzten
Singspiration/SESAC

VICTORY

DOLORES
HAPPINESS IS...

VICTORY PRODUCTIONS

STEREOPHONIC

Side Two

33 $\frac{1}{3}$ rpm

1. GREATER IS HE THAT IS IN ME — Wolfe
Wolfe Music/SESAC
GOD SAID IT AND I BELIEVE IT AND THAT SETTLES IT
Adams & Baun/Dimension/SESAC 5:14
2. A BROKEN HEART I GAVE — Lindberg
Benson/ASCAP 2:56
3. THE BLOOD WILL NEVER LOSE ITS POWER — Crouch
Manna/ASCAP 3:41
4. IT IS WELL WITH MY SOUL — Bliss & Spafford
Traditional 3:47
5. THE SAVIOR IS WAITING — Carmichael
Sacred Songs/ASCAP 2:56

LONG PLAY 33 $\frac{1}{3}$ RPM

**LIVE
AT THE VILLAGE
PURPLE ONION**

THE SOUL SET

FEATURING
NORMAN SELDIN

JOHNSON
RECORDS

J-1001 SIDE 1

(4001-A)

1. MEDLEY: DON'T FIGHT IT (COTILLION-EAST: BMI)
DAY TRIPPER (MACLEN MUSIC: BMI) 3:34
2. MEDLEY: GEORGY GIRL (CHAPPELL MUSIC: AS)
POINCIANA (E. B. MARKS: BMI) 3:15
3. FILET AU SOUL (JOLI MUSIC: BMI) 2:20
4. IF I WERE A CARPENTER (FAITHFUL VIRTUE: BMI) 3:05
5. (BABY) YOU'LL GET IT (JOLI MUSIC: BMI) 2:18
6. SOUL SET THEME (BMI) 2:30

LONG PLAY 33 $\frac{1}{3}$ RPM

LIVE
AT THE VILLAGE
PURPLE ONION
THE SOUL SET

FEATURING
NORMAN SELDIN

JOHNSON
RECORDS

J-1001 SIDE 2

(4001-B)

1. LOVE LOVE LOVE (JOLI MUSIC: BMI) 2:30
2. OLD MAN RIVER (T. B. HARMS: AS) 2:45
3. KNOCK ON WOOD (EAST PUB.: BMI) 2:30
4. MONKEY TIME (CURTOM-NICOLET: BMI) 3:02
5. GOOD NEWS (KAGS MUSIC: BMI) 3:00
6. SHOW ME (SCOOTER MUSIC: BMI) 2:15

MUTANT CITY ACID



MUTANT CITY ACIO3

SIDE A

CARDOOPUSHER
FACELIFTER

PERSEUS TRAXX
AMPHITHEATRE
OF JOPPA

SIDE B

POSTHUMAN
TURN MY TAPE UP

PAUL MAC
BORROW THE SOUND

BU19 (C) BALKAN VINYL 2015
BALKANRECORDINGS.COM
LTD. EDITION 019 / 303



MUTANT CITY ACID



BALKANVINYL.COM

JAZMINA

Be FREE! (bmi)

FREE!side

33rpm

side B as it may

HCR-1010

Writers: L. Oliver for Miss Works (bmi) & JOHNNYDANCERO!le for Hourglass Publishing (bmi). Produced & Arranged by JOHNNYDANCERO!le for Hourglass Publishing (bmi). Recorded at DML Studios, 17 Whitman Avenue, East Orange, New Jersey, 07018. (Copyright 1995) MotherPlane Communications Media & All Rights, all rights reserved (WITHOUT PREJUDICE). Manufactured

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TM

33 1/3 RPM

STEREO

429 73162

XSS 73162A

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9670 - 73162 - 1

DEMETRIUS PERRY

1. USE ME (K.C. Extended Version) * * 7:10

2. USE ME (D.B. Radio Edit) * 3:58

-B. Withers- Special Version From The Tabu Records Lp: "ANOTHER
WORLD" 44333/Produced by Jeff Carruthers & Demetrius Perry

*Remix by Dave Bianco, Jeff Carruthers & Demetrius
Perry at-Skip Saylor Recording, Los Angeles, CA
Remix Eng.: Dave Bianco/**Additional Production
& Remix by Keith Cohen at Larrabee Sound,
W. Hollywood, CA/Keyboard by Brad Buxer

Editing by Greg Royal/Publisher:
Interior Music (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



TM

33 1/3 RPM

STEREO

429 73162

XSS 73162B

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Records Inc.



9870 - 73162 - 1

DEMETRIUS PERRY

- 1. USE ME (K.C. Dub Version) * * 5:55**
2. USE ME (K.C. Instrumental) * * 5:05

-B. Withers- Special Version From The Tabu Records Lp: "ANOTHER
WORLD" 44333/Produced by Jeff Carruthers & Demetrius Perry

*Remix by Dave Bianco, Jeff Carruthers & Demetrius
Perry at Skip Saylor Recording, Los Angeles, CA
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Editing by Greg Royal/Publisher:
Interior Music (BMI)

Distributed by CBS Records / CBS Inc. / 51 W. 52 St. New York City

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MAKEN THAT MONEY RECORDS

Marcia Brady



throwing it up



1 RADIO MIX
4:00

2 Instrumental
4:55

PRODUCED BY
CW SMITH



V7001

12" MTM, TWO UNITS ON ONE AT WHOLESALE PRICES. MTM CURRENTLY NEGOTIATES WITH RED DISTRIBUTION FOR DISTRIBUTION OF THE MTM PRODUCT LINE. PRINTED IN THE USA. ALL RIGHTS RESERVED. REPRODUCTION IS A VIOLATION OF COPYRIGHT LAWS.

**MAKEN THAT MONEY
RECORDS**

Marcia Brady

throwing it up



3 EXTENDED MIX

5:59

4 ACAPPELLA

4:55

PRODUCED BY
CW SMITH



V7001

Casablanca

Record and Film Works

MECO

NBD 20149 DJ

(NBD 20149 AS)

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33 1/3 RPM
STEREO

1. THEMES FROM SUPERMAN 9:54

Main Title Theme
The Destruction of Krypton
The Flying Sequence
*Can You Read My Mind
Chasing Rockets
Turning Back The World
End Title Theme

Songs written by John Williams except * written by
John Williams and Leslie Bricusse

Songs published by Warner-Tamerlane Publ. Corp. (BMI)
PRODUCED BY MECO MONARDO, TONY BONGIOVI,
HAROLD WHEELER

Arranged by Harold Wheeler

A Jim Burgess mix

Re-mix Engineer: Andy Abrams

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& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Casablanca

Record and Film Works



SPECIAL ONE-SIDED RECORD
(Play Other Side)

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SAVOY

I WANT TO KNOW WHAT LOVE IS

(Mick Jones)

SCS 0004 AS
SIDE A

33 1/3 RPM
TIME: 5:25

THE NEW JERSEY MASS CHOIR

FEATURING DONNIE HARPER-DONALD MALLOY
AND SHERRY MC GEE

Produced by Milton Biggman
Published by Somerset Songs Publishing Inc.
Evansongs Ltd. (ASCAP)

Recorded at Broccoli Studios/Vocal Overdubbing & Mix at Right Track

Engineer: Josh Abbey

Mastered by Don Grossinger

A Product of Savoy Records, Inc.

Manufactured and Distributed by Savoy Records, Inc.

342 Westminister Ave., Elizabeth, NJ 07208

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SAVOY

JESUS IS RIGHT ON TIME

(James Perry)

SCS 0004 BS
SIDE B

33 1/3 RPM
TIME: 7:13

THE NEW JERSEY MASS CHOIR

Produced by Milton Biggiam
Published by Arisav Music, Inc.-SESAC
Mastered by Don Grossinger
A Product of Savoy Records, Inc.
Manufactured and Distributed by Savoy Records, Inc.
342 Westminister Ave., Elizabeth, NJ 07208
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20th
CENTURY
FOX
RECORDS

STEPHANIE MILLS

TCD-99
(TCD-99-AS-A)
9:00

STEREO
33 1/3 RPM

YOU CAN GET OVER

(from the "What Cha Gonna Do With My Lovin' "
album, T-583) (J. Mtume-R. Lucas)

Produced by James Mtume & Reggie Lucas

Scarab Publishing Corp./Ensign Music Corp., BMI

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**20th
CENTURY
FOX
RECORDS**

STEPHANIE MILLS

**TCD-99
(TCD-99-BS-B)
3:54**

**STEREO
33 1/3 RPM**

DEEPER INSIDE YOUR LOVE

(from the "What Cha Gonna Do With My Lovin' " "
album, T-583) (J. Mtume-R. Lucas)

Produced by James Mtume & Reggie Lucas

Scarab Publishing Corp., BMI

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PHILIP BAILEY

33 $\frac{1}{3}$ RPM

STEREO

44-05093

XSS 169761

Time: 5:18

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7464-05093-1

PHOTOGENIC MEMORY

-J. Knight - D. Sigerson - L. Clarke-

Special Version From The Columbia Lp:

"CHINESE WALL" FC 39542

Produced by Phil Collins

© "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

PHILIP BAILEY

33 $\frac{1}{3}$ RPM

STEREO

44-05093

XSS 169762

Time: 6:48

© 1984 CBS Inc.



7464-05093-1

CHILDREN OF THE GHETTO

-C. Amoo - E. Amoo-

Special Version From The Columbia Lp:
"CHINESE WALL" FC 39542

Produced by Phil Collins

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Big Wheel
and the
Motor Mixers

SIDE 1:

12" PROMO

"Don't Forget The Motor City"

1. Radio Mix (3:48)

2. Authentic Mix (6:15)

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PRODUCED BY IAN LEVINE AND RICK GIANATOS
DISTRIBUTED BY QUALITY RECORDS
8484 Wilshire Blvd., Suite 650
Beverly Hills, CA 90211



Big Wheel
and the
Motor Mixers

SIDE 2:

12" PROMO

"Don't Forget The Motor City"
1. New Mix (6:15)

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DISTRIBUTED BY QUALITY RECORDS
8484 Wilshire Blvd., Suite 650
Beverly Hills, CA 90211

FOR PROMOTIONAL USE ONLY -
NOT FOR SALE
TG 651A

COOLIO

MAMA, I'M IN LOVE

SIDE A

1. EDIT 4:08
2. ALBUM MIX 4:08



FOR PROMOTIONAL USE ONLY -
NOT FOR SALE
TB 651B

COOLIO

MAMA, I'M IN LOVE

SIDE B

1. IT TAKES A THIEF* (EDIT) 5:02
2. (ALBUM MIX) 5:06
3. MAMA, I'M IN LOVE FEATURING LESHAUN
(INSTRUMENTAL) 4:09





SIDE A
SV-119

Produced by:
Patrick Roberts
1997

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

LOVING IS A THING
(M. MYRIE)
BUJU BANTON

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SIDE B
SV-119

Produced by:
Patrick Roberts
1997



Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

VERSION: BLACKOUT
A. THOMAS / S. MARSDEN
MIXED BY:
A. THOMAS
ALL RIGHTS RESERVED



THE TIME

PRO-A-2159
PROMOTIONAL COPY.
NOT FOR SALE.

SIDE 1
33 1/3 RPM

PRODUCED BY MORRIS DAY & THE STARR ★ COMPANY
From the forthcoming Warner Bros. album
ICE CREAM CASTLE (1-25109)

ICE CREAM CASTLES 7:33
(Morris Day)

Tionna Music ASCAP
© 1984 Warner Bros. Records Inc.
for the U.S.



THE TIME

PRO-A-2159
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SIDE 2
33 1/3 RPM

PRODUCED BY MORRIS DAY & THE STARR ★ COMPANY
From the forthcoming Warner Bros. album
ICE CREAM CASTLE (1-25109)

ICE CREAM CASTLES (Edit) 3:37
(Morris Day)

Tionna Music ASCAP
© 1984 Warner Bros. Records Inc.
for the U.S.

GIANT
45

**THE WORLD'S FAMOUS
SUPREME TEAM**

**45 RPM
STEREO**

**0-96956
A SIDE**

HEY D.J.

(R. Larkins, Jr./L. Price/S. Hague/M. McLaren)
April Music Inc., ASCAP/Chappel Music, ASCAP/
Copyright Control/Vocal/ST-DM-46180-SP/6:10

EXTENDED VERSION

Produced by Stephen Hague
© 1984 Virgin Records Ltd.



ISLAND RECORDS, INC.

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ATLANTIC RECORDING CORP. 75 ROCKEFELLER PL. NEW YORK, N.Y. 10101

GIANT
45

**THE WORLD'S FAMOUS
SUPREME TEAM**

**45 RPM
STEREO**

**0-96956
B SIDE**

HEY D.J.

(R. Larkins, Jr./L. Price/S. Hague)

April Music Inc., ASCAP/Chappel Music, ASCAP

ST-DM-46181-SP/6:02

EXTENDED INSTRUMENTAL VERSION

Produced by Stephen Hague

© 1984 Virgin Records Ltd.



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ANYWHERE IN THE WORLD - WITH NO COMPROMISE

RYUICHI SAKAMOTO

“Risky”

FEATURING

Iggy Pop

SPECIAL ULTIMIX EDIT

PLUS REMIX BY

Julian
Mendelsohn

EAS 1042-S1

Epic

RYUICHI SAKAMOTO

33 1/3 RPM
STEREO

© 1987 CBS/
Sony Inc.



EAS 1042
XSS 177681
Time: 7:29

RISKY (Ultimix Edit)

-J. Osterberg - R. Sakamoto - B. Laswell- Taken From The Epic
Lp: "NEO GEO" BFE 40994/Produced by Bill Laswell &
Ryuichi Sakamoto/Remix by Julian Mendelsohn/Special
edited version by Les Massengale and Bradley D.
Hinkle/Publisher: Enemy Publishing/James
Osterberg Music (admin. by Bug) (BMI)
Yano Music Publ. Co., Ltd. (admin.
by W. B. Music Corp.) (ASCAP)

**DEMONSTRATION
NOT FOR SALE**

"EPIC" IS A TRADEMARK OF CBS INC. / MARCA REG.

Epic

3-12-88
RYUICHI SAKAMOTO

33 1/3 RPM
STEREO

©1987 CBS/
Sony Inc.

EAS 1042
XSS 177643
Time: 6:55

RISKY (Remix)

-J. Osterberg - R. Sakamoto - B. Laswell- Taken From The Epic Lp:
"NEO GEO" BFE 40994/Produced by Bill Laswell & Ryuichi
Sakamoto/Remix by Julian Mendelsohn/Publisher: Enemy
Publishing/James Osterberg Music (admin. by Bug)
(BMI)/Yano Music Publ. Co., Ltd. (admin.
by W B Music Corp.) (ASCAP)

DEMONSTRATION
NOT FOR SALE

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

12
INCH

Master 3-12-88



STEREO
33 1/3 RPM

DMD 1145
A SIDE

GEOFFREY WILLIAMS
THERE'S A NEED IN ME
VOCAL/EXTENDED REMIX/6:28

(Simon Stirling/Geoffrey Williams)
Hidden Pun Music, Inc., BMI
ST-DM-53897-SP

Produced by Andi Longhurst
Remixed by Merlin Bobb

Engineered by Alan Gregorie

Extended Remix of Atlantic LP 81786 -

"HEROES, SPIES AND GYPSIES"

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A WARNER COMMUNICATIONS COMPANY

12
INCH



STEREO
33 1/3 RPM

DMD 1145
B SIDE

GEOFFREY WILLIAMS
THERE'S A NEED IN ME

RADIO MIX/4:44

EDITED VERSION/3:42

DUB VERSION/3:29

(Simon Stirling/Geoffrey Williams)

Hidden Pun Music, Inc., BMI

ST-DM-53898/53899/53896-SP

Produced by Andi Longhurst

Remixed by Merlin Bobb

Engineered by Alan Gregorie

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A WARNER COMMUNICATIONS COMPANY



DMD 1361

ANNE G.

33 1/3 RPM

STEREO

A SIDE

HEART DONOR

EDIT/3:55

RADIO REMIX*/5:20

(Anne G. and Eddie Irons for 2560 Production Co., Inc.)

2560 Publishing Company, ASCAP

ST-DM-57253/57258-SP

Arranged and produced by Anne G. and Eddie Irons for 2560 Production Co., Inc.

*Additional production and remix by Eddie Irons for 2560 Production Co., Inc.

Executive Producers: Sylvia Rhone and Merlin Bobb

Engineered by Eddie Irons

Remixed from Atlantic LP 81948 - "ON A MISSION"

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DMD 1361

ANNE G.

33 1/3 RPM

STEREO

B SIDE

HEART DONOR

12" EXTENDED REMIX*7:23

BONUS BEATS/5:05

ACAPELLA/3:49

(Anne G. and Eddie Irons for 2560 Production Co., Inc.)

2560 Publishing Company, ASCAP

ST-57255/57258/57257-SP

Arranged and produced by Anne G. and Eddie Irons for 2560 Production Co., Inc.

*Additional production and remix by Eddie Irons for 2560 Production Co., Inc.

Executive Producers: Sylvia Rhone and Merlin Bobb

Engineered by Eddie Irons

Remixed from Atlantic LP 81946 - "ON A MISSION"

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SG 365
SG 365 A
6:07

INSTANT FUNK

SIDE A
STEREO
BMI
33 1/3 RPM

WHY DON'T YOU THINK ABOUT ME

(K. Miller-D. Jones-Lyles)

(From the Salsoul L.P. SA 8545 "Looks So Fine")

Produced by Instant Funk for Bundino Productions

Arranged by Kim Miller

Mix by Francois Kevorkian

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SG 365
SG 365 B
6:15

INSTANT FUNK

SIDE B
STEREO
BMI
33 1/3 RPM

SLAM DUNK THE FUNK

(B. Sigler-H. Scales)

(From the Salsoul L.P. SA 8545 "Looks So Fine")

Produced by Bunny Sigler for Bundino Productions

Arranged by Bunny Sigler and Harvey Scales

© 1982 Salsoul Record Corp.

MFG. BY SALSOU RECORDS 240 MADISON AVE., N.Y., N.Y. 10016



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VANITY

PR-155
Side One

67077-D

PRETTY MESS (Vocal) 6:03

Lyric and Melody by VANITY

Music and Arrangement by Bill Wolfer

Jobete Music Co., Inc./Wolftoons Music (ASCAP)

PRODUCED BY WOLFER & VANITY

Single Version In The Album,
"WILD ANIMAL", 6102ML

©1984 Motown Record Corp./Distributed
in the United States by MCA Distributing, Inc.



FOR PROMOTIONAL USE ONLY/NOT FOR SALE
VANITY

PR-155
Side Two

67077-D1

PRETTY MESS (Instrumental) 4:34

Lyric and Melody by **VANITY**

Music and Arrangement by **Bill Wolfer**

Jobete Music Co., Inc./Wolftoons Music (ASCAP)

PRODUCED BY WOLFER & VANITY

Single Vocal Version In The Album,
"WILD ANIMAL", 6102ML

©1984 Motown Record Corp./Distributed
in the United States by MCA Distributing, Inc.

**"NO ONE CAN LOVE YOU
MORE THAN ME"**

**THE NEW SINGLE FROM
THE WEATHER GIRLS'
BIG GIRLS DON'T CRY LP**

**FEATURES
SPECIAL EXTENDED MIX PLUS SINGLE EDIT**

THE ENTERTAINMENT COMPANY



THE WEATHER GIRLS®

45 RPM

STEREO

44-05288

XXS 174690

Time: 4:53

© 1985 CBS Inc.



7464-05288-1

**NO ONE CAN LOVE YOU
MORE THAN ME (Extended Mix)**

-T. Britten - B. Livsey- Special Version From The Columbia/Entertainment
Co. Lp: "BIG GIRLS DON'T CRY" BFC 39980

Produced by Hank Medress & Jeff Kent for Double Vision Productions

Associate Producer: Joe Venneri

Executive Producer: Charles Koppelman for The
Entertainment Music & Television Company

Arranged by L. Leon Pendarvis for Pinwheel Productions

Mixed by Jeff Kent, Joe Venneri, Hank Medress

Remixed by Chris Lord-Alge

COLUMBIA

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THE ENTERTAINMENT COMPANY



THE WEATHER GIRLS®

45 RPM

STEREO

44-05288

XXS 174691

Time: 3:35

© 1985 CBS Inc.



7464-05288-1

**NO ONE CAN LOVE YOU
MORE THAN ME (Single Version)**

-T. Britten - B. Livsey- Special Version From The Columbia/Entertainment
Co. Lp: "BIG GIRLS DON'T CRY" BFC 39980

Produced by Hank Medress & Jeff Kent for Double Vision Productions

Associate Producer: Joe Venneri

Executive Producer: Charles Koppelman for The
Entertainment Music & Television Company

Arranged by L. Leon Pendarvis for Pinwheel Productions

Mixed by Jeff Kent, Joe Venneri, Hank Medress

Remixed by Chris Lord-Alge

COLUMBIA

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20th
CENTURY
FOX
RECORDS

STEPHANIE MILLS

TCD-106
(TCD-106-AS-A)
33 1/3 RPM

STEREO
BPM: 110
6:26

SWEET SENSATION (Long Version)
(from the "Sweet Sensation" album, T-603)
(J. Mtume-R. Lucas)

Produced by James Mtume and Reggie Lucas for
Mtume Lucas Productions, Inc./Engineered and Mixed
by James Dougherty/Assistant Engineer:
Craig Michaels

Frozen Butterfly Publishing Co., BMI

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20th
CENTURY
FOX
RECORDS

STEPHANIE MILLS

TCD-106
(TCD-106-BS-B)
33 1/3 RPM

STEREO
4:33

WISH THAT YOU WERE MINE
(from the "Sweet Sensation" album, T-603)
(J. Mtume-R. Lucas)

Produced by James Mtume and Reggie Lucas for
Mtume Lucas Productions, Inc./Engineered and Mixed
by James Dougherty/Assistant Engineer:
Craig Michaels

Frozen Butterfly Publishing Co., BMI

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POSSE RECORDS

FONDA RAE

POS 1207
(POS 1207A-1787)



SIDE 1
LONG VOCAL
VERSION
TIME: 8:04

HEOBAH (Hey-O-Bah)

(F. Rae-F. Perez)

W.D. Music-Sandbox Music, Inc. (ASCAP)

Prod. by Fonda Rae, Freddie Perez & Danny Weiss

Exec. Producers: D. Wilkes & D. Weiss
for Delta Music, Inc.

Mix Engineers: Oscar Gerardo, Peter Robbins
at Unique Recording, NY

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POSSE RECORDS INC. ■ 161 WEST 54TH STREET ■ NEW YORK, NY 10019

POSSE RECORDS

FONDA RAE

POS 1207

(POS 1207B-1739)
(POS 1207B-1738)

SIDE 2

Cut 1-HEOBAH (Hey-O-Bah)

(F. Rae-F. Perez)

INSTRUMENTAL VERSION-TIME: 6:42

GUITAR SOLO: FREDDIE PEREZ

Cut 2-HEOBAH (Hey-O-Bah)

(F. Rae-F. Perez)

SHORT VOCAL VERSION-TIME: 5:05

W.D. Music-Sandbox Music, Inc. (ASCAP)

Prod. by Fonda Rae, Freddie Perez & Danny Weiss
for Delta Music, Inc.

Mix Engineers: Oscar Gerardo, Peter Robbins
at Unique Recording, NY

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Fantasy

**SPECIAL 12 INCH
DISCO MIX 45 RPM**

Jobete Music-ASCAP

Time: 7:11

Disco Mix:

Marty Blecman - John Hedges

Engineer:

Phil Kaffel

Mastered by:

Jose Rodriguez

**D-115
STEREO**

Produced by Dale Reed
for Blecman & Hedges Productions.

Executive Producers:

Marty Blecman - John Hedges

STANDING IN THE SHADOWS OF LOVE

(E. Holland-Dozier-B. Holland)

FEVER

© 1978 Fantasy Records
(D-115-A SP)

FANTASY®RECORDS, BERKELEY, CALIFORNIA



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SIDE ONE

STEREO
YD-13521
YD-13521-A

JUNE POINTER

READY FOR SOME ACTION 5:59

Norman Whitfield

Warner-Tamerlane Pub. Corp./May Twelve, BMI

From the "Baby Sister" album, BXL1-4508

**Produced by Richard Perry and
Norman Whitfield**

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SIDE TWO

STEREO
YD-13521
YD-13521-B

JUNE POINTER
ALWAYS 3:50

Scott Shelly, David Batteau, Moon Calhoun

Ackee Music, Inc./Crab King Music/Almo Music Corp./
David Batteau Music, ASCAP/Braintree Music, BMI

From the "Baby Sister" album, BXL1-4508

Produced by Richard Perry

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TM

SYLVIA SMITH



0 7599-20574-0

SIDE 1
0-20574

45 RPM

PRODUCED BY SYLVIA SMITH
CO-PRODUCER: FRED JENKINS
EXECUTIVE PRODUCER: HAROLD CHILDS

Remixed by Bruce Forest

- 1. HEARTBREAKER 7:30**
2. HEARTBREAKER (Bonus Beats) 3:32
(Sylvia Smith)

Syl-Ro Music Co. BMI

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SYLVIA SMITH



0 7599-20574-0

SIDE 2
0-20574

45 RPM

PRODUCED BY SYLVIA SMITH
CO-PRODUCER: FRED JENKINS
EXECUTIVE PRODUCER: HAROLD CHILDS

Remixed by Bruce Forest

- 1. HEARTBREAKER (Dub Breaker) 5:20**
2. HEARTBREAKER (A Cappella) 2:50
(Sylvia Smith)

Syl-Ro Music Co. BMI

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JULIAN LENNON

"TOO LATE FOR GOODBYES"

(Vocal/Extended Special Mix-5:55)

b/w

"TOO LATE FOR GOODBYES"

(Vocal/Short Version-3:30)

"LET ME BE"

(Vocal/Lp Version-2:12)

0-86899



0-86899

JULIAN LENNON

33 1/3 RPM

STEREO

A SIDE

TOO LATE FOR GOODBYES

VOCAL/EXTENDED SPECIAL MIX/5:55

(Julian Lennon)

Charisma Music/Chappell Music, ASCAP

ST-DM-47513-SP

Produced by Phil Ramone

Remixed by Steve Thompson

Remix Engineer: Michael Barbiero

Original Engineering: Bradshaw Leigh

© 1984 Charisma Records, Ltd.



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A WARNER COMMUNICATIONS COMPANY



0-86899

JULIAN LENNON

33 1/3 RPM

STEREO

B SIDE

TOO LATE FOR GOODBYES

VOCAL/SHORT VERSION/3:30

LET ME BE

VOCAL/LP VERSION/2:12

(Julian Lennon)

Charisma Music/Chappell Music, ASCAP

ST-DM-47525/47129-SP

Produced by Phil Ramone

Versions of Atlantic LP 80184 - "VALOTTE"

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V-1602
(Side A)
STEREO
33 1/3 RPM



25218 - 1602 - 1



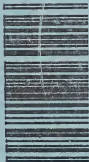
THE DRAMATICS

1. BRIDGE OVER TROUBLED WATER (5:13)
2. BRIDGE OVER TROUBLED WATER (INSTRUMENTAL) (5:13)
(Paul Simon) Paul Simon Music (BMI)/Produced by Ben Crosby,
R. McNair for Hi-C Productions, Inc./Executive producer:
Ben Crosby/Arrangement: R. McNair, Ben Crosby

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(V-1602-A)

FANTASY, INC. • BERKELEY, CALIFORNIA

V-1602
(Side B)
STEREO
33 1/3 RPM



25218 - 1602 - 1



THE DRAMATICS

1. PLEASE SAY YOU'LL BE MINE (4:54)
2. PLEASE SAY YOU'LL BE MINE (INSTRUMENTAL) (4:54)
(Banks-Franklin-Walker) Ruthie Lee (BMI)/Produced by Ron Banks
for Hi-C Productions, Inc./Executive producer: Ben Crosby
Arrangement: R. Banks, L. Hyter
© 1989, Fantasy, Inc.
(V-1602-B)

FANTASY, INC. • BERKELEY, CALIFORNIA

ISLAND

JUNIE MORRISON

33 1/3 RPM
STEREO

0-96912
A SIDE
(LONG VERSION)



TEASE ME

(Walter Morrison)

Island U.S.A. Music, Inc./Jun-Trac Music, BMI
VOCAL/ST-DM-47048-SP/6:39

Produced, Performed and Directed by Walter Morrison

REMIXED BY ARTHUR BAKER

© 1984 Ze Records



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ISLAND

JUNIE MORRISON

33 1/3 RPM
STEREO

0-96912
B SIDE
(DUB VERSION)



TEASE ME

(Walter Morrison)

Island U.S.A. Music, Inc./Jun-Trac Music, BMI

ST-DM-47041-SP/7:45

Produced, Performed and Directed by Walter Morrison

REMIXED BY ARTHUR BAKER

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TOTAL EXPERIENCE

RECORDS

SWITCH

TED1-2602-AS
© 1984
TOTAL EXPERIENCE
RECORD CO., INC.

TED1-2602
SIDE A
6:17

SWITCH IT BABY

(Jonah Ellis)
TEMP Co. (BMI)

Produced by Jonah Ellis & Lonnie Simmons
From Album TEL8-5701 "AM I STILL YOUR BOYFRIEND"

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA

**TOTAL
EXPERIENCE**

RECORDS

SWITCH

TED1-2602-B5

© 1984

TOTAL EXPERIENCE

RECORD CO., INC.

TED1-2602

SIDE B

6:57

(Instr. Dub
Version)

SWITCH IT BABY

(Jonah Ellis)

TEMP Co. (BMI)

Produced by Jonah Ellis & Lonnie Simmons

From Album TELX-5701 "AM I STILL YOUR BOYFRIEND?"

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA



COTILLION

FATBACK

STEREO
33 1/3 RPM

DMD 841
A SIDE



LOVER UNDERCOVER

VOCAL/SPECIAL CLUB MIX/5:44

(M. Reid, G. Thomas, B. Curtis)

Clita Music, BMI/Sign Of The Twins/

Fired Up Music, ASCAP

ST-DM-47745-SP

Produced by Bill Curtis & Gerry Thomas

A Fatback Production

Remixed by Ron Saint Germain

and Gerry Thomas

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COTILLION

FATBACK

STEREO
33 1/3 RPM

DMD 841
B SIDE

LOVER UNDERCOVER

VOCAL/LP VERSION/4:38

LOVER UNDERCOVER

INSTRUMENTAL VERSION/4:26

(M. Reid, G. Thomas, B. Curtis)

Clita Music, BMI/Sign Of The Twins/

Fired Up Music, ASCAP

ST-DM-47550/47746-SP

Produced by Bill Curtis & Gerry Thomas

A Fatback Production

Remixed by Ron Saint Germain

and Gerry Thomas

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DMD 899

JAKKY BOY & THE BAD BUNCH

33 1/3 RPM

STEREO

A SIDE

DON'T GO

VOCAL/LP VERSION/6:30

(K. Rutledge, D. Roberts, R. Parker)

Zye Music, BMI

ST-DM-48731-SP

Produced by Jakky Boy for Santino Productions Inc.

Executive Producers: Alan Terhune &

Wallace "Sonny" Hawkins

From Atlantic LP 81289 -

"JAKKY BOY & THE BAD BUNCH"

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DMD 899

JAKKY BOY & THE BAD BUNCH

33 1/3 RPM

STEREO



B SIDE

DON'T GO

INSTRUMENTAL VERSION / 5:50

(K. Rutledge, D. Roberts, R. Parker)

Zye Music, BMI

ST-DM-48738-SP

Produced by Jakky Boy for Santino Productions Inc.

Executive Producers: Alan Terhune &

Wallace "Sonny" Hawkins

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12" MOTOWN MEGA-MIX
- NEXT TIME -

BROWN MARK

*The debut hit from the "FIRST BASS" of
PRINCE'S Revolution...from Brownmark's
album: JUST LIKE THAT.*

4601MG

T.T.E.D.
RECORDS

SLIM

Produced By Mike Hughes
For AM FAM Productions

33 1/3 RPM
STEREO

© 1984 T T E D Rec
ZEE KIDD Music
(BMI)

TDE-3002A

Arranged &
Mixed By
Mike Hughes

GOOD TO GO (Vocal)

(M Hughes, A McCloud)

Recorded & Mixed at Omega
Kst Wash D.C

Executive Producers
MAXX KIDD & REO EDWARDS

Distributed by D.E.T.T. Records, Washington, D.C

T.T.E.D.
RECORDS

SLIM

Produced By Mike Hughes
For AM FAM Productions

33 1/3 RPM
STEREO

© 1984 T.T.E.D. Rec
ZEE KIDD Music
(BMI)

TDE-3002 B

Arranged &
Mixed By
Mike Hughes

GOOD TO GO (Inst.)

(M. Hughes & A. McCleod)

Recorded & Mixed at Omega
Kst Wash D C

Executive Producer
MAXX KIDD & REO EDWARDS

Distributed by D.E.T.T. Records, Washington, D.C.



PROFILE™

*Loaned For
Promotional Use Only
Not For Sale*
**STEREO
SIDE ONE
33 1/3 RPM**

push
5-19-88
**TIME 5:10
PRO-7196A-DJ**

BRUTALITY
(Asher D-Daddy Freddy)
ASHER D & DADDY FREDDY

Protoons, Inc./ASCAP
Produced and Mixed by Simon Harris in Full Effect
Recorded in England
©1988 Music of Life (U.K.)

Manufactured and Distributed by Profile Records, Inc., 740 Broadway, N.Y., N.Y. 10003



PROFILE™

*Loaned For
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STEREO
SIDE TWO
33 1/3 RPM

PRO-7196B-DJ

1. DON'T STOP, DO IT

5:56

(Daddy Freddy)

2. ASHER'S REVENGE

6:10

(Asher D)

ASHER D & DADDY FREDDY

Protoons, Inc./ASCAP

Produced and Mixed by Simon Harris in Full Effect

Recorded in England

©1988 Music of Life (U.K.)

Manufactured and Distributed by Profile Records, Inc., 740 Broadway, N.Y., N.Y. 10003

LET'S GO

Promo Copy
Not For Sale

Side A
33 1/3 RPM

records

LG60012
STM Music/
Frenchman
Productions (BMI)

C. AUGUSTE CHARLES

1. "GET WITH IT (Follow That Dream) (club mix) 4:40
2. "GET WITH IT (Follow That Dream) (radio mix) 3:55
3. "GET WITH IT (Follow That Dream) (acapella) 2:17

(Charles A. Casseus)

Produced and performed by Charles A. Casseus for
The Frenchman Productions. Executive Producer: Ron Skoler, Recorded at Ian London,
engineered by Ken Wallace. Mixed at The Music Place, engineered by Dino Sargent,
Mastered by Phil Austin & Patti Firrincili at Trutone
in Haworth, N.J.

© © 1986 Let's Go Records

Distrib. & Manufactured by Plateau Records Inc. 1650 Broadway NYC 10019 212-541-7640

LET'S GO

records

Promo Copy
Not For Sale

Side B
33 1/3 RPM

LG60012
STM Music/
Frenchman
Productions (BMI)

C. AUGUSTE CHARLES

- 1. "GET WITH IT (Follow That Dream) (hearthrob mix) 5:57**
- 2. "GET WITH IT (Follow That Dream) (bonus beat) 2:10"**
(Charles A. Casseus)

Produced and performed by Charles A. Casseus for
The Frenchman Productions. Executive Producer: Ron Skoler, Recorded at Ian London,
engineered by Ken Wallace. Mixed by

Keith Dumpson at Power Play in N.Y. Special thanks to Mickey
Garcia and Anthony White for drums. Mastered by Phil Austin &
Patti Firrincili at Trutone in Haworth, N.J. *Mixed by D.J. Red Alert.

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Distrib. & Manufactured by Plateau Records Inc. 1650 Broadway NYC 10019 212-541-7640

TK DISCO

© 1977

T.K. Productions,
Inc.

™ TKD Records

45 RPM

22

STEREO
TKD-A

Vocal

Time 5:00

Produced by:

Gregg Diamond

Sherlyn Pub.

Co., Inc. (BMI)

Diamond Touch

Productions, Ltd.

Publishing Co.

(ASCAP)

LOVE IN MOTION

(Gregg Diamond)

GEORGE McCRAE

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

TK DISCO

© 1977

T.K. Productions,
Inc.

TM TKD Records

45 RPM

22

STEREO
TKD-B

Vocal

Time 5:31

Produced by:

Gregg Diamond

Sherlyn Pub.

Co., Inc. (BMI)

Diamond Touch

Productions, Ltd.

Publishing Co.

(ASCAP)

**GIVIN' BACK
THE FEELING**
(Gregg Diamond)

GEORGE McCRAE

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

NOT FOR SALE

RCA



EVIE SANDS

Produced by Michael Stewart and Evie Sands
for Hip Pocket Productions

Side A Stereo

**JT-11549
(PD-11549)
PD-11549-A**

7:10

Intro :1:13

End: Fade

33 1/3 RPM

KEEP MY LOVELIGHT BURNIN'

(from the "Suspended Animation" album;
AFL1-2943) (Ben Weisman-Evie Sands)
Hip Pocket Music/Blen Music, ASCAP

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© 1979 RCA RECORDS

RCA



NOT FOR SALE

EVIE SANDS

Produced by Michael Stewart and Evie Sands
for Hip Pocket Productions

Side C Mono

**JT-11549
(PD-11549)**

JM-11549-C

7:10

Intro :1:13

End: Fade

33 1/3 RPM

KEEP MY LOVELIGHT BURNIN'

(from the "Suspended Animation" album,
AFL1-2943) (Ben Weisman-Evie Sands)
Hip Pocket Music/Blen Music, ASCAP

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© 1979 RCA RECORDS



T.M.

Philadelphia
International
Records

KENNY & JOHNNY THE WHITEHEAD BROTHERS

1

V-56020
240802B

I JUMPED OUT OF MY SKIN

(Extended Version)

(B. Sigler-M. Mitchell-J. Sigler-R. Finch)

Time—5:32

Assorted Music/Rose Tree Music

(Adm. by The Mighty Three Music Group)-BMI

(from the LP "KENNY & JOHNNY/

THE WHITEHEAD BROTHERS" ST-53028)

Produced by Bunny Sigler & Reggie Griffin

33 1/3 RPM

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T.M.

Philadelphia
International
Records

KENNY & JOHNNY THE WHITEHEAD BROTHERS

2

V-56020
240804

DON'T YOU KNOW YOU LET ME DOWN

(V. Carstarphen-A. Grantham-J. Whitehead III-
K. Whitehead-A. Whitehead)

Time—4:38

Assorted Music (Adm. by The Mighty Three Music
Group)/American League Music-BMI/ASCAP

(from the LP "KENNY & JOHNNY /
THE WHITEHEAD BROTHERS" ST-53028)

Produced by Victor Carstarphen

33 1/3 RPM

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Sutra

SUD 030
(SUD 030 A)

SIDE A

ANGELA

ALL HUNG UP 5:41

(Joe Badlotto/Jack Michaels)

Amber Pass Music, Inc./J.G.J. Music (ASCAP)

Executive Producers: Gary Greenberg & Jack Michaels

Produced by Joe Badlotto for

"Berry Bandit Productions, Inc."

"A Jonathan Fearing Mix"

Mix Engineer: Jay Mark

Synthesizer Solo by Fred Zarr

©1985 Sutra Records, Inc.

Marketed and Distributed by Sutra Records, Inc., 1790 Broadway, New York, N.Y. 10019

Sutra

SUD 030
(SUD 030 B)

SIDE B

ANGELA

ALL HUNG UP (Dub Version) 7:20

(Joe Badlotto/Jack Michaels)

Amber Pass Music, Inc./J.G.J. Music (ASCAP)

Executive Producers: Gary Greenberg & Jack Michaels

Produced by Joe Badlotto for

"Berry Bandit Productions, Inc."

"A Jonathan Fearing Mix"

Mix Engineer: Jay Mark

Synthesizer Solo by Fred Zarr

©1985 Sutra Records, Inc.

Marketed and Distributed by Sutra Records, Inc., 1790 Broadway, New York, N.Y. 10019

PROFILE™

**SIDE ONE
33⅓ RPM
STEREO**

**PRO-7034A
Time: 9:30**

**CATCH ME
(I'M FALLING IN LOVE)**
(Ian Stephens)

MARSHA RAVEN

Chappell Music Co. (ASCAP)

Produced by IAN ANTHONY STEPHENS

Arranged by IAN STEPHENS & WINSTON SELA

Licensed from Passion Records UK

© 1983 Skcratch Music

Manufactured and Distributed by Profile Records, Inc., 250 West 57th Street, N.Y., N.Y. 10107

PROFILE™

SIDE TWO
33 1/3 RPM
STEREO

PRO-7034B
Time: 8:25
INSTRUMENTAL

CATCH ME
(I'M FALLING IN LOVE)
(Ian Stephens)

MARSHA RAVEN

Chappell Music Co. (ASCAP)
Produced by IAN ANTHONY STEPHENS
Arranged by IAN STEPHENS & WINSTON SELA
Licensed from Passion Records UK
© 1983 Skratz Music

Manufactured and Distributed by Profile Records, Inc., 250 West 57th Street, N.Y., N.Y. 10107

ON POINT

PROMOTIONAL USE
ONLY

Side A

It's All Good (Radio Version)
It's All Good (TV Version)



For booking or more info contact
Terryl Daluz (203) 668-8736
Mike Daluz (305) 364-3395

ON POINT

PROMOTIONAL USE
ONLY

Side B

It's All Good (Instrumental)
It's All Good (Acapella)



For booking or more info contact
Terry Daluz (203) 668-8736
Mike Daluz (305) 364-3395

MARY DAVIS

HAVE YOU
B E E N
LOVED?

45 78360 81

1 2 " M I X E S



33 1/3 RPM

STEREO

45 73366

XSS 73366A

© 1990 CBS
Records Inc.



9870 - 73366 - 1



MARY DAVIS

1. HAVE YOU BEEN LOVED? (Extended Mix) 6:26

2. HAVE YOU BEEN LOVED? (Radio Mix) 4:00

-D. Simmons-K. Roberson- Special Version From The Tabu/Epic Records Release:

"SEPARATE WAYS" 40978/Produced by Daryl Simmons & Kayo for LaFace,

Inc./Remixed by Daryl Simmons & Kayo for LaFace, Inc. at Encore

Recording, Burbank & Soundscape Studios, Atlanta/Remix Eng.: Barney

Perkins/Asst. Remix Eng: Milton Chan/Edits: Jimmy Dutt

Rap: Daryl Simmons/Publishers: Hip Trip Music

Kear Music/Green Skirt Music (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



33 1/3 RPM
STEREO
45 73366
XSS 73366B
© 1990 CBS
Records Inc.



9870 - 73366 - 1

MARY DAVIS

1. HAVE YOU BEEN LOVED? (N.E.D. Dub) 5:23

2. HAVE YOU BEEN LOVED? (Instrumental) 4:06

-D. Simmons-K. Roberson- Special Version From The Tabu/Epic Records Release:

"SEPARATE WAYS" 40978/Produced by Daryl Simmons & Kayo for LaFace,

Inc./Remixed by Daryl Simmons & Kayo for LaFace, Inc. at Encore
Recording, Burbank & Soundscape Studios, Atlanta/Remix Eng.: Barney

Perkins/Asst. Remix Eng: Milton Chan/Edits: Jimmy Dutt

Rap: Daryl Simmons/Publishers: Hip Trip Music

Kear Music/Green Skirt Music (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

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CANDI STATON

SIDE A
33 $\frac{1}{3}$ RPM
Time: 4:47

LA 8012
(LA-8012-A)
STEREO

"WITHOUT YOU I CRY" DANCE VERSION

(D. Crawford)

Publisher: DaAnn Music Company/Ellipsis Music Corp. (ASCAP)

Produced and arranged by Dave Crawford
for Dave Crawford Productions

© 1981 Dave Crawford Productions

National Dist. Jamie/Guyden
Dist. Corp.

RECORDS

★ LOS ANGELES ★ ATLANTA ★ DAVE CRAWFORD PRODUCTIONS ★ PRINTED IN U.S.A. ★

P.O.W.

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MCA RECORDS

L33-18021

MCA 9440

SIDE ONE

12" 33 1/3 R.P.M.

GOGOYA (Hype Rap Remix) **5:00 BMI**

GOGOYA (The US Clubadub) **4:41 BMI**

(Peter Coll) Peter Coll Music

(Contains "LET'S START THE DANCE"*) ASCAP

(*Hamilton Bohannon)

*Intersong-USA, Inc./ *Bohannon Phase II Music

PRODUCED BY ROSS M. ROTA FOR

ROSS ROTA PRODUCTIONS

Co-Produced by Johnny Young and Mark Black

Additional Production, Remix, & Edit by Frankie "Bones"

& Tommy Musto for Bonesbreak/Northcott Productions

Executive Producers: Louil Silas, Jr.

and Ross M. Rota

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P.O.W.
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MCA RECORDS

L33-18021

MCA 9441

SIDE TWO

12" 33 1/3 R.P.M.

GOGOYA (The Hip House Remix) **6:00 BMI**

GOGOYA (The Uk Clubadub) **5:43 BMI**

(Peter Coll) Peter Coll Music

(Contains "LET'S START THE DANCE") ASCAP

(*Hamilton Bohannon)

*Intersong-USA, Inc./*Bohannon Phase II Music

PRODUCED BY ROSS M. ROTA

FOR ROSS ROTA PRODUCTIONS

Co-Produced by Johnny Young and Mark Black

Additional Production, Remix, & Edit by Frankie "Bones"

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and Ross M. Rota

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J-REMI

So Beautiful

Feat. Lord Tariq and Peter Guns

This Side

Clean w/ Rap

Street

Instrumental



That Side

Clean w/o Rap

Instrumental

Accapella

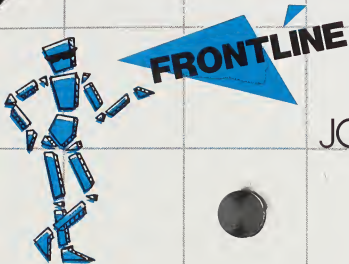
KINETIC RECORDS

K54684-WL



Stereo

MAN RECORDS



JON GIBSON

45-RPM

RI9015

Printed in U.S.A.

SIDE A

AIN'T IT PRETTY (Radio Mix) 3:59

Jon Gibson / © Sea Goat Music (ASCAP)

AIN'T IT PRETTY (Extended Club Mix) 5:33

Jon Gibson / © Sea Goat Music (ASCAP)

Produced by Felton Pilate and Jon Gibson

© & © 1986 Man Records, 4100 Peralta Blvd., Fremont,
CA 94536 / Frontline Records, P.O. Box 28450,
Santa Ana, CA 92799-8450.

Stereo

MAN RECORDS



JON GIBSON

45-RPM

RI9015

Printed in U.S.A.

SIDE AA

GOD LOVES A BROKEN HEART (Radio Mix) 3:59

Jon Gibson / © Sea Goat Music (ASCAP)

AIN'T IT PRETTY (Instrumental) 4:17

Jon Gibson / © Sea Goat Music (ASCAP)

Produced by Felton Pilate and Jon Gibson

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CA 94536 / Frontline Records, P.O. Box 28450,
Santa Ana, CA 92799-8450.

Casablanca
Record and Film Works

VILLAGE PEOPLE

SIDE 1

33 1/3 RPM

STEREO

PROMOTIONAL COPY

NOT FOR SALE

56

NBD 20166 DJ

(NBD 20166 AS)

1. GO WEST 6:38

(J. Morali-H. Belolo-V. Willis)

Can't Stop Music (BMI)

From the Casablanca LP "GO WEST" NBLP 7144

PRODUCED BY JACQUES MORALI for Can't Stop Prods.

Executive Producer: Henri Belolo

Strings & Horns arranged & conducted by Horace Ott

Jacques Morali's asst. & engineer:

Michael Hutchinson

© 1979 Casablanca Record

& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Casablanca

Record and Film Works

VILLAGE PEOPLE

SIDE 2

33 1/3 RPM

STEREO

PROMOTIONAL COPY

NOT FOR SALE

56

NBD 20166 DJ

(NBD 20166 BS)

1. CITIZENS OF THE WORLD 6:38

(J. Morali-H. Belolo-V. Willis)

Can't Stop Music (BMI)

From the Casablanca LP "GO WEST" NBLP 7144

PRODUCED BY JACQUES MORALI for Can't Stop Prods.

Executive Producer: Henri Belolo

Strings & Horns arranged & conducted by Horace Ott

Jacques Morali's asst. & engineer:

Michael Hutchinson

©1979 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



SIDE A
STEREO 33 $\frac{1}{3}$ RPM
BSR-DV-066

Gould Music-BMI
COTT
© © 1987

WINSFORD DEVINE

1. DRAGON

2. DRAGON (Club Mix)

Written by: Winsford Devine
Arranged by: Leston Paul

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047



Records

Exercise
SIDE B

**STEREO 33 $\frac{1}{3}$ RPM
BSR-DV-066**

Gould Music-BMI

COTT
© © 1987

WINSFORD DEVINE

1. I BARATIELÉ

Written by: Winsford Devine
Arranged by: Leston Paul
and Eddie Quarles

2. PUSHERS

Written by: Winsford Devine
Arranged by: Leston Paul

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

TEST PRESSING FROM
WEA MANUFACTURING

wea

1400 E. LACKAWANNA AVE.
OLYPHANT, PA 18448

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9/17/98

ACC'T MOTOWN

TITLE "BASS REMIX" (5:07) INSTRUMENTAL (5:07)

ARTIST WILLIE MAX "CAN'T GET ENOUGH"

MTX. NO. 374633093-1A

REC. NO. 374633093-1

TEST PRESSING FROM
WEA MANUFACTURING

wea

1400 E. LACKAWANNA AVE.
OLYPHANT, PA 18448

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9/17/98

ACC'T MOTOWN

TITLE "SUAVE HOUSE REMIX" (4:14) INSTRUMENTAL (4:14)

ARTIST WILLIE MAX "CAN'T GET ENOUGH"

MTX. NO. 374633093-1B

REC. NO. 374633093-1

MFG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.



Original MARCA REG.

FREDA PAYNE

STEREO
SPRO-8922
S95275

TIME
5:52

HAPPY DAYS ARE HERE AGAIN/
HAPPY MUSIC (Dance The Night Away)
(Yellen-Ager/Scarborough-Sigidi)

Warner Bros. Music-ASCAP/
Alexscar Music/Sigidis Song-BMI

Produced by Skip Scarborough for Relmarc Productions
Arranged by David N. Crawford,
Skip Scarborough & Sigidi

NOT FOR SALE
33-1/3 RPM

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Capitol MARCA REG.

FREDA PAYNE

STEREO
SPRO-8923
S95237A

TIME
5:32

I'LL DO ANYTHING FOR YOU
(D. Crawford-J. Evans)

Startingate Music/Irving Music, Inc.-BMI
Produced by Skip Scarborough for Relmarc Productions
Arranged by David N. Crawford

NOT FOR SALE
33-1/3 RPM

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**SIX MONTHS
IN A LEAKY BOAT 4:11**

(T. Finn-Split Enz)

(From the A&M album "Time And Tide" SP-4894)

SP-17192

Enz Music
(BMI)

(SP-017192-A)

STEREO

33 $\frac{1}{3}$ RPM



SPLIT ENZ

Produced by Hugh Padgham and Split Enz

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Manufactured and Distributed by A&M Records, Inc.



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1. **HELLO SANDY ALLEN** 3:46

(N. Finn)

2. **NEVER CEASES TO AMAZE ME** 3:03

(T. Finn)

(From the A&M album "Time And Tide" SP-4894)

STEREO

33 $\frac{1}{3}$ RPM

SP-17192

Enz Music
(BMI)

(SP-017192-B)

75



SPLIT ENZ

Produced by Hugh Padgham and Split Enz

© 1982 Mushroom Records, Pty. Ltd.

Manufactured and Distributed by A&M Records, Inc.



Y

2

VICTOR WAILL Y SU GRUPO PANELA



LADO A
33 1/3 RPM
Stereo
K-6071

DIPTONGO DE AMOR (4:16)

(Alfonso Vasquez "Pochi")

QUISQUEYA PUBLISHING — ASCAP

Producción:

Alfonso Vasquez "Pochi" y Victor Wail

Productor Ejecutivo:

MATEO SAN MARTIN

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VICTOR WAILL
Y SU GRUPO PANELA



LADO B
33 1/3 RPM
Stereo
K-6071

LA TORTOLITA (5:00)
(Charlie Mosquea)
QUISQUEYA PUBLISHING — ASCAP

Producción:
Alfonso Vasquez "Pochi" y Victor Wail
Productor Ejecutivo:
MATEO SAN MARTIN

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polydor

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33 1/3 RPM
132 BPM**

ALICIA BRIDGES

**Lowery Music Co., Inc.
(BMI)**

**STEREO
PRO 080
(78 NP 3648)**



BODY HEAT 5:20
(A. Bridges/S. Hutcheson)

From Polydor Album PD-1-6158 "ALICIA BRIDGES"

Produced by Steve Buckingham for The Lowery Group

"A JIM BURGESS MIX"

©1978 POLYDOR INCORPORATED

16 MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N.Y. 10019

MAGIC

*L*ATE *Ni*TE

H U N E E Z

SPECIAL 12" MIXES

45-73364 81



33 1/3 RPM
STEREO
45 73364
XSS 73364A
© 1990 CBS
Records Inc.



9870 - 73364 - 1

LATE NITE MAGIC

1. HUNEEZ (Extended Magic Mix) 5:46

2. HUNEEZ (Huneez In The House Mix) 5:44

-V. Smith-A. Colston- Special Version From The Tabu/Epic Records
Release: "VERSATILITY" 46015/Produced by Teddy Bolden and
John Bolden for Tejo Productions/Co-produced and remixed by
Shockin' A.C. and Rock Vee for Magical Productions
Publisher: Interior Music Corp. (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



33 1/3 RPM

STEREO

45 73364

XSS 73364B

© 1990 CBS
Records Inc.



9870 - 73364 - 1

LATE NITE MAGIC

1. HUNEEZ (Magic Radio Mix) 4:01

2. HUNEEZ (Extended Magic Mix-T.V. Track) 5:43

-V. Smith-A. Colston- Special Version From The Tabu/Epic Records
Release: "VERSATILITY" 46015/Produced by Teddy Bolden and
John Bolden for Tejo Productions/Co-produced and remixed by
Shockin' A.C. and Rock Vee for Magical Productions
Publisher: Interior Music Corp. (BMI)

Distributed by CBS Records / CBS Inc. / 51 W. 52 St., New York City

Meil 47
3-12-82

L.A. DREAM TEAM

PROMOTIONAL ONLY - NOT FOR SALE

MCA RECORDS

L33-17500

MCA 7630

SIDE ONE

12" PROMO

33 1/3 R.P.M.

SHE ONLY ROCK AND ROLLS

(Dance Mix) 7:50 ASCAP/BMI

(Rudy Pardee-Michael Perison-Victor Brooks)

Original version appears on the MCA LP,

MCA-42042, "Bad To The Bone"

**PRODUCED BY THE L.A. DREAM TEAM FOR
DREAM TEAM PRODUCTIONS**

Remixed and additional production supervised by: Louil Silas, Jr.

Remix Engineer: Keith "K.C. Cohen

Assistant Engineer: Peter Arate

Additional Production: Jeff Lorber and Tim Gedemer

Beblica Music/Sister Beblica Music

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Records, Inc.

MFD BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608

L.A. DREAM TEAM

PROMOTIONAL ONLY - NOT FOR SALE

SHE ONLY ROCK AND ROLLS

(Radio Edit) 4:44 ASCAP/BMI

SHE ONLY ROCK AND ROLLS

(Instrumental) 7:50 ASCAP/BMI

MCA RECORDS

L33-17500

MCA 7631

SIDE TWO

12" PROMO

33 1/3 R.P.M.

SHE ONLY ROCK AND ROLLS

(Percussapella) 4:44 ASCAP/BMI

SHE ONLY ROCK AND ROLLS

(Bonus Beats) 3:15 ASCAP/BMI

(Rudy Pardee-Michael Perison-Victor Brooks)

Original version appears on the MCA LP,

MCA-42042, "Bad To The Bone"

PRODUCED BY THE L.A. DREAM TEAM

FOR DREAM TEAM PRODUCTIONS

Remixed and additional production supervised by Louil Silas, Jr.

Remix Engineer: Keith "K.C. Cohen

Assistant Engineer: Peter Arate

Additional Production: Jeff Lorber and Tim Gedemer

Beblica Music/Sister Beblica Music

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NOT FOR SALE

RCA



9.9

1, Produced by Dimples for DRK PRODUCTIONS,
INC./2, Produced by Dimples for DRK
PRODUCTIONS, INC./Remix Engineer: Bob Rosa

Side A Stereo
JW-14204

JW-14204-A

1. 4:48 2. 5:00

33 $\frac{1}{3}$ RPM

1. I LIKE THE WAY YOU DANCE
(LP Version)
(Dimples-B. Wilson)

2. I LIKE THE WAY YOU DANCE
(Dub Version)
(Dimples-B. Wilson)

(from the "9.9" album, NFL1-8049)

Dat Richfield Kat Music, BMI
Songs Can Sing, ASCAP

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NOT FOR SALE

RCA



9.9

Produced by Dimples for DRK PRODUCTIONS, INC.
Remix Engineer: Bob Rosa

Side B Stereo

JW-14204

JW-14204-B

4:44

33 $\frac{1}{3}$ RPM

**I LIKE THE WAY YOU DANCE
(Dance Version)**

(from the "9.9" album, NFL1-8049)
(Dimples-B. Wilson)

Dat Richfield Kat Music, BMI
Songs Can Sing, ASCAP

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Casablanca
Record and Film Works

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33 1/3 RPM
STEREO

NBD 20239 DJ
(81 CS 165)

THE FOUR TOPS
LET ME SET YOU FREE 4:24

(David Wolfert/Sandy Linzer)

Produced by David Wolfert for The Entertainment Company

Executive Producer: Charles Koppelman

From Album NBLP 7258 "TONIGHT!"

Songs of Manhattan Island Music Co.,

A Div. of Whitehaven Pub. Corp./

Unichappell Music, Inc./

Sandy Linzer Productions, Inc. (BMI)

© 1981 PolyGram Records, Inc.

18

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046 Made in U.S.A.



33 $\frac{1}{3}$ RPM
STEREO
© 1983 CBS Inc.

429 03956
AA-AF 429 03956-3
Time: 8:55

THE S.O.S. BAND
JUST BE GOOD TO ME

-T. Lewis - J. Harris III-

Special Version From The Tabu Lp:
"ON THE RISE" FZ 38697

Arranged by Terry Lewis and James Harris III

Produced by JIMMY JAM AND TERRY LEWIS
FOR FLYTE TYME PRODUCTIONS

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



33 $\frac{1}{3}$ RPM
STEREO
© 1983 CBS Inc.

429 03956
AA-AF 429 03956-4
Time: 10:18

THE S.O.S. BAND
JUST BE GOOD TO ME (Long Version)

-T. Lewis - J. Harris III-

Special Version From The Tabu Lp:
"ON THE RISE" FZ 38697

Arranged by Terry Lewis and James Harris III

Produced by JIMMY JAM AND TERRY LEWIS
FOR FLYTE TYME PRODUCTIONS

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

PROFILE.

**STEREO
SIDE ONE
33 $\frac{1}{3}$ RPM**

**PRO-7084A
TIME 6:05**

I WANNA BE A COWBOY
(Chatton-Ramsden-Richards-Seopardi)
BOYS DON'T CRY

Copyright Control
Produced by Boys Don't Cry
Engineered by Tony Taverner and Chris Potter
© 1985 Legacy Records (London)

Manufactured and Distributed by Profile Records, Inc., 1775 Broadway, N.Y., N.Y. 10019

PROFILE

**STEREO
SIDE TWO
33 1/3 RPM**

**PRO-7084B
TIME 6:05
INSTRUMENTAL**

I WANNA BE A COWBOY
(Chatton-Ramsden-Richards-Seopardi)

BOYS DON'T CRY

Copyright Control

Produced by Boys Don't Cry

Engineered by Tony Taverner and Chris Potter

© 1985 Legacy Records (London)

Manufactured and Distributed by Profile Records, Inc., 1775 Broadway, N.Y., N.Y. 10019

**DEMONSTRATION
NOT FOR SALE**

SKOOL BOYZ

33 1/3 RPM
STEREO
© 1984 CBS Inc.

AS 1923
XSS 169768
Time: 4:19

NOTHING LIKE A SLOW DANCE

-S. Sheppard - C. Matthews-

Taken From The Columbia Lp: "SKOOL BOYZ" BFC 39481

Publisher: Skool Boyz Publishing/We Two Co./Warner-
Tamerlane Publishing Corp. (BMI)

Produced by Skool Boyz
A Bunky 7 Production
Executive Producer:
Bunky Sheppard

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**DEMONSTRATION
NOT FOR SALE**

SKOOL BOYZ

**33 $\frac{1}{3}$ RPM
STEREO**
© 1984 CBS Inc.

**AS 1923
XSS 169769
Time: 4:36**

**NOTHING LIKE A SLOW DANCE
(INSTRUMENTAL)**

-S. Sheppard - C. Matthews-

Taken From The Columbia Lp: "SKOOL BOYZ" BFC 39481

Publisher: Skool Boyz Publishing/We Two Co./Warner-
Tamerlane Publishing Corp. (BMI)

Produced by Skool Boyz

A Bunky 7 Production

Executive Producer:

Bunky Sheppard

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BED ROCK



12" MOTOWN MEGA MIX
(6:04)

FOLLOWING UP THREE GIANT

GEORGIO

DANCE SMASHES FROM HIS
DEBUT ALBUM, "SEXAPPEAL"

PR-224



Distributed in
the United
States by MCA
Distributing, Corporation

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GEORGIO

**PR-224
SIDE ONE**

**67960
© 1987 Motown
Record Corporation**

"BEDROCK" (Club Mix) 6:04

**Georgio's Music & Stone Diamond Music Corporation.
(All Rights Administered By Stone Diamond Music
Corporation.)**

**Written, Directed, Arranged and Produced by GEORGIO
Remix by David Morales & Michael Hacker For Def Mix
Productions Additional Production by Dave Morales**

**Remix Engineer: Tony Smalios
Original Version In Album: "SEXAPPEAL", 6229ML**

*Link up
3/12/88*



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States by MCA
Distributing, Corporation

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GEORGIO

**PR-224
SIDE TWO**

67961/67966
© 1987 Motown
Record Corporation

"BEDROCK"

Georgio's Music & Stone Diamond Music Corporation.
(BMI) (All Rights Administered By Stone Diamond
Music Corporation.)

Band 1. DUB A DUB A DOO MIX (6:37)

Band 2. RADIO EDIT (4:08)

Written, Directed, Arranged and Produced by **GEORGIO**
Remix by David Morales & Michael Hacker For Def Mix
Productions Additional Production by Dave Morales
Remix Engineer: Tony Smalios

Original Version In Album: **"SEXAPPEAL"**
6229ML

UNIDISC

Three Degrees

SPEC 1266
Stereo

Side A
33 1/3 RPM

DIRTY OL' MAN (8:23)

-K. Gamble-L. Huff-

Produced By Kenny Gamble, Leon Huff

Publisher: Mighty Three Pub. BMI

© 1973 CBS Inc.

UNIDISC

Jackie Moore

THIS TIME BABY (7:04)

-C. James-L. Bell-

Produced by Bobby Eli. Publisher: Mighty Three Music BMI

© 1979 CBS Inc.

SPEC 1266
Stereo

Side B
33 1/3 RPM

Angela Clemmons

GIVE ME JUST A LITTLE MORE TIME (7:40)

-E. Wayne-B. Holland-

Produced by Paul Leka. Publisher: Gold

Forever Music Inc. BMI

© 1982 CBS Inc.

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN, KEIN VERLEIH! KEINE UNERLAUBTE Vervielfältigung, Vermietung, Aufführung, Sendung!

ZYX 5733

zyx records

MIQUEL BROWN



45 UpM



Side 1

© 1987

zyx • rec®

CLOSE TO PERFECTION

(Ian Levine / Fiachra Trench)

8:20

Record Shack

Produced by Ian Levine & Fiachra Trench

MADE IN GERMANY



ZYX 5733
zyx records
MIQUEL BROWN

LC 6350

45 UpM

GEMA

Side 2

© 1987

zyx • rec®

CLOSE TO PERFECTION
(Instrumental)

(Ian Levine / Fiachra Trench)

7:28

Record Shack

Produced by Ian Levine & Fiachra Trench

MADE IN GERMANY

**DEMONSTRATION
NOT FOR SALE**

JIMMY CLIFF

33 1/3 RPM

STEREO

© 1988 CBS
Records Inc.

44 07565

XSS 177561

Time: 7:07

LOVE ME LOVE ME (POPSTAND REMIX)

-J. Cliff- Special Version From The Columbia Lp: "HANGING FIRE"
FC 40845/Produced by Khalis Bayyan (Ronald Bell), I.B.M.C.,
and Jimmy Cliff/Additional production and remix: Murray
Elias and Justin Strauss for Popstand Productions
Remix Engineer: Doug Grama/Edits by Chep
Nunez/Publisher: Libert
Music, Inc. (BMI)

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0-86977

JENNY BURTON

33 1/3 RPM

STEREO

A SIDE

REMEMBER WHAT YOU LIKE

(John Robie) STM Music Inc./Indulgent Music, BMI

Vocal/ST-DM-45614-SP/7:00

Produced, Arranged & Mixed by John Robie
for PLATEAU RECORDS, INC.

From Atlantic LP 80122 -

"IN BLACK AND WHITE"

© 1983 Atlantic Recording Corp.

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75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY



0-86977

JENNY BURTON

33 1/3 RPM

STEREO

B SIDE

PLAYERS

(John Robie) STM Music Inc./Indulgent Music, BMI

Vocal/ST-DM-45615-SP/6:20

Produced, Arranged & Mixed by John Robie
for PLATEAU RECORDS, INC.

From Atlantic LP 80122 -

"IN BLACK AND WHITE"

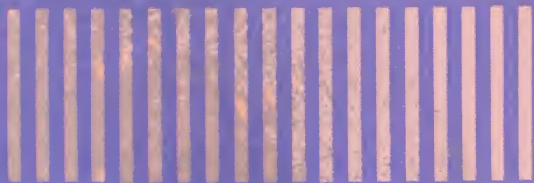
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CHEYNE



PRIVATE JOY

(EXTENDED DANCE REMIX)

MCA-23503

MIDNIGHT

Star

DO IT

(ONE MORE TIME)

SPECIAL 12" MIXES

LP MIX

EXTENDED CLUB MIX

DUB MIX

'TIL YOU DROP HOUSE MIX

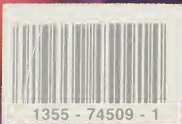
HOUSE RADIO EDIT

HOUSE DUB MIX

429 74509 S1

Solar

SOUND OF LOS ANGELES RECORDS



1355 - 74509 - 1

33 1/3 RPM
STEREO
429 74509
XSS 74509A
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Records Inc.



MIDNIGHT STAR



1. DO IT (ONE MORE TIME) (LP Mix) 5:12
2. DO IT (ONE MORE TIME) (Extended Club Mix) 7:37
3. DO IT (ONE MORE TIME) (Dub Mix) 5:21

-B. Simmons-B. Lovelace-M. Gentry-B. Lipscomb-King C. Taken
From The Solar/Epic Release: "WORK IT OUT" 75316/Produced by
Midnight Star for Midnight Star Productions/Mixed by Steve
Beltran and Taavi Mote/Publishers: Epic/Solar Songs
Saba Publishing (BMI)



MANUFACTURED AND DISTRIBUTED BY CBS RECORDS INC. 11801 CENTURY PARK WEST, LOS ANGELES, CA



TM

**THE WINANS
FEATURING MICHAEL McDONALD**

**SIDE 1
0-20819**

45 RPM

PRODUCED BY MARVIN WINANS
CO-PRODUCED BY BARRY HANKERSON,
CARVIN, MICHAEL AND RONALD WINANS
EXECUTIVE PRODUCERS:

QUINCY JONES, BARRY HANKERSON AND BENNY MEDINA

From the Qwest album DECISIONS (1-25510)

- 1. LOVE HAS NO COLOR (M & M Club Mix) 6:48**
- 2. LOVE HAS NO COLOR (Kaleidoscope Mix) 4:48**
(M. Winans/P. Bady/R. Winans)

Zomba Ent's. Inc./Marvin L. Winans Music (adm. by Zomba Ent's. Inc.) ASCAP/
Terry Cummings Publishing/Ron Win Music

Michael McDonald appears courtesy of Warner Bros. Records Inc.

© 1987 Qwest Records



THE WINANS
FEATURING MICHAEL McDONALD

SIDE 2
0-20819

45 RPM

PRODUCED BY MARVIN WINANS

CO-PRODUCED BY

BARRY HANKERSON, CARVIN, MICHAEL AND RONALD WINANS

EXECUTIVE PRODUCERS:

QUINCY JONES, BARRY HANKERSON AND BENNY MEDINA

From the Qwest album DECISIONS (1-25510)

1. LOVE HAS NO COLOR (Universal Color Mix)* 3:51

(M. Winans/P. Bady/R. Winans)

Zomba Ents. Inc./Marvin L. Winans Music (adm. by Zomba Ents. Inc.) ASCAP/

Terry Commings Publishing/Ron Win Music

2: WHAT CAN I SAY? (LP Version) 4:41

(M. Winans)

Zomba Ents. Inc./Marvin L. Winans Music (adm. by Zomba Ents. Inc.) ASCAP

*Michael McDonald appears courtesy of Warner Bros. Records Inc.

© 1987 Qwest Records



33 1/3 RPM

SIDE A

DCM-001

Shaggy

Produced by Don Moodie
& Callie for
Don One Sound Recording
Executive Producer:
Donald Moodie

Pub.:

Don One / ASCAP

Time Warner

Atlantic Records

Distribution:

V. P. Records

(718) 291-7058

Don One Sound

(718) 826 1301

Calil Records

Fax: (718) 237-6006

TEMPT ME TEMPT ME

(O. BURRELL / E. WILDER)

1. RADIO MIX

2. T. V. MIX

33 1/3 RPM
SIDE B
DCM-001

Produced by Don Moodie
& Callie for
Don One Sound Recording
Executive Producer:
Donald Moodie
Pub.:
Don One / ASCAP
Time Warner
Atlantic Records

Shaggy

Distribution:
V. P. Records
(718) 291-7058

Don One Sound
(718) 826 1301

Calil Records
Fax: (718) 237-6006

TEMPT ME TEMPT ME

(O. BURRELL / E. WILDER)

1. MEGA MIX

A CAPITOL RECORDS, INC., U.S.A. RECORDING *Capitol* REGD. TRADE MARK



BOB SEGER
& THE SILVER BULLET BAND

A
45 r.p.m.

12CL 396
12CL 396A

AMERICAN STORM (Full Length Version)
(4.36) (Bob Seger)

Warner Bros Music Ltd.

Produced by Bob Seger & Punch

From the the Capitol Album
"LIKE A ROCK"

©1986 Original sound recording
made by Capitol Records Inc.

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A CAPITOL RECORDS INC., U.S.A. RECORDING *Capitol* REGD. TRADE MARK



BOB SEGER
& THE SILVER BULLET BAND

45 r.p.m.

12CL 396
12CL 396B

FORTUNATE SON
(3.15) (John Fogerty)

Prestige Music Ltd.

Produced by Bob Seger & Punch

Recorded live at Cobo Hall, Detroit,
Michigan U.S.A., March 31, 1983

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made by Capitol Records Inc.

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**TOTAL
EXPERIENCE**
RECORDS

YARBROUGH & PEOPLES

TED1-2601-AS
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CO., INC.

**TED1-2601
SIDE A**

EXECUTIVE PRODUCER: Lonnie Simmons

PRODUCED BY: Jonah Ellis

RE-MIXED BY: Nick Martinelli, David Todd

RE-MIX ENGINEER: Joe Tarsia

Album Version contained on YARBROUGH & PEOPLES -
"BE A WINNER" (TEL8-5700)

DON'T WASTE YOUR TIME (Remix) 8:15
(Jonah Ellis)

PUBLISHED BY: TOTAL EXPERIENCE MUSIC
PUBLISHING CO. (BMI)

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA



TOTAL EXPERIENCE

RECORDS

YARBROUGH & PEOPLES

TED1-2601-BS
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CO., INC.

TED1-2601
SIDE B

EXECUTIVE PRODUCER: Lonnie Simmons
PRODUCED BY: Jonah Ellis

RE-MIXED BY: Nick Martinelli, David Todd

RE-MIX ENGINEER: Joe Tarsia

Album Version contained on YARBROUGH & PEOPLES

"BE A WINNER" (TEL8-5700)

DON'T WASTE YOUR TIME

Special Dance Mix) 6:02

(Jonah Ellis)

PUBLISHED BY: TOTAL EXPERIENCE MUSIC
PUBLISHING CO. (BMI)

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA

DEATH COMET

A

\$ 3.99

MYSTIC EYES

(Long Version 6:44)

MYSTIC EYES

(Short Version 4:50)

B

DEATH COMET DRIVE

(Long Version 6:21)

DEATH COMET DRIVE

(Short Version 3:44)

Elektra/J-Mark

O-66848



J-MARK

STEREO
33 1/3 RPM

ED 5148
A SIDE

© 1986 Elektra/
Asylum Records

DEATH COMET

1. MYSTIC EYES (6:44)

VOCAL/LONG VERSION

2. MYSTIC EYES (4:50)

VOCAL/SHORT VERSION

(Van Morrison) Bernice Music

ST-ED-66848-A-SP

Produced by Chris Lord-Alge
for Lord Alge Productions

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J-MARK

STEREO
33 1/3 RPM

ED 5148
B SIDE

© 1986 Elektra/
Asylum Records

DEATH COMET

1. DEATH COMET DRIVE (6:21)

VOCAL/LONG VERSION

2. DEATH COMET DRIVE (3:44)

VOCAL/SHORT VERSION

(Albright/Shinakawa/Diekman) Behemouth Angel Music

ST-ED-66848-B-SP

Produced by Chris Lord-Alge
for Lord Alge Productions

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John ohn

VPRD-6060-A

Records



0 54645-6060-1 1

Prod. by JOHN JOHN

Marketed & Distributed by

V.P. RECORDS U.S.A.

89-05 138 STREET,

JAMAICA, N.Y. 11435

TEL: (718) 291-7058

FAX: (718) 658-3573

In Florida

5893 S.W. 21st. STREET,

W. HOLLYWOOD, FL. 33023

TEL: (305) 966-4744,

FAX: (305) 966-8766



(C)(P)1996

GLUE

Chuck Fender

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Records

VPRD-6060-AA

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W. HOLLYWOOD, FL. 33023

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(C)(P)1996

GOT TO GO

(G. Grant)

Spragga Benz

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GEE BELLO
Produced by Jonah Ellis

1

SPRO-9411
S600963

INTERNATIONAL LOVER (LP Version)

(Jonah Ellis)

Time—5:24

Temp. Co.—BMI

(from the LP "GEE BELLO" ST-12393)

33-1/3 RPM
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GEE BELLO
Produced by Jonah Ellis

2

SPRO-9412
S600963A

INTERNATIONAL LOVER (Single Version)

(Jonah Ellis)

Time—4:11

Temp Co.-BMI

(from the LP "GEE BELLO" ST 12393)

33-1/3 RPM

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OP-2203

(OP-2203 SA)

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AMERICA

SIDE 1
33 $\frac{1}{3}$ RPM

VIOLA WILLS

IF YOU COULD READ MY MIND (6:50)

(Gordon Lightfoot)

Early Morning Music, Ltd. (ASCAP)

Produced by Jerry McCabe



RECORDS

Marketed and Distributed by Arista Records,
6 W. 57th St., New York, N.Y. 10019



OP-2203
(OP-2203 SB-RE)
© 1980 ARIOLA
AMERICA

SIDE 2
33 $\frac{1}{3}$ RPM

VIOLA WILLS

SOMEBODY'S EYES (Viola Wills) (4:38)

ATV Music Corp. (BMI)

Produced by Jerry McCabe



Marketed and Distributed by Arista Records,
6 W. 57th St., New York, N.Y. 10019



ELEKTRA

STEREO
33 1/3 RPM

ED 5223
A SIDE
© 1987 WEA
Records Ltd.

STAN CAMPBELL
YEARS GO BY (3:50)

VOCAL/LP VERSION

(S. Campbell/B. Cook)

Warner Bros. Music Ltd./Firesign Music Ltd.

ST-ED-5223-A-SP

Produced by Stewart Levine for Oliverea Prod. Ltd.

Mastered by Herb Powers, Jr. at Frankford/

Wayne Mastering Labs

From Elektra LP 60734 - "STAN CAMPBELL"

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MFG. BY ELEKTRA/ASYLUM/NOBLESUCH RECORDS



A DIVISION OF WARNER COMMUNICATIONS, INC.

75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019, 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069

STEREO

THE FINEST IN JAZZ SINCE 1939

84070

BLUE NOTE

UP AT "MINTON'S"



22



STANLEY TURRENTINE

GRANT GREEN, guitar, HORACE PARLAN, piano,
GEORGE TUCKER, bass, AL HAREWOOD, drums

UP AT MINTON'S
STANLEY TURRENTINE

STANLEY TURRENTINE, tenor sax; GRANT GREEN, guitar; HORACE PARLAN, piano;
GEORGE TUCKER, bass; AL HAREWOOD, drums.

BLP 4069. Vol. 1 BUT NOT FOR ME — STANLEY'S TIME — BROADWAY — YESTERDAYS

BLP 4070, Vol. 2 LATER AT MINTON'S — COME RAIN OR COME SHINE — LOVE FOR SALE — SUMMERTIME

THE IDEA behind this session was a logical one. Alfred Lion, having become thoroughly familiar with Stanley Turrentine's style as a result of several highly successful studio recordings, decided that the time had come to present him informally in a session to be taped at a small, intimate night spot. It was natural that his choice for the locale should be the Play House.

Although the Pay House is its official name and the one you'll have to look for when you want to pay it a visit, everyone who frequents the room still thinks of it as Minton's. Actually there was a Mr. Minton, a former saxophonist and Local 802 official, who at one point had run the celebrated Rhythm Club, which Duke Ellington once called the greatest musicians' hangout of them all.

Kenny Clarke, reminiscing in *Hot Me Talkin' To Ya*, recalled that originally Mintons was a rather dark resort frequented by cronies of Mr. Mintons and Mr. Happy Cullbert had a big role in the history of the place. But it was not until the 1940s that the place really came into its own. When Teddy Hill, who had just broken up the big band in which Kenny and Dizzy Gillespie had played, was installed as manager. From the beginning of 1945, when Teddy brought in a quartet composed of Mintons' own on trumpet, the place began to change. "The place and Mintons began to earn a reputation as the place to go." "It was nice and intimate," said Mary Lou Williams. The bar was at the front, and the dance floor was at the back. The bar was decorated and was situated at the rear of the back room, where the wall was covered with paintings. "During the daytime, people played the jukebox and danced. I used to sit in often and got many laughs. That's how we were one of the best places in town. The place was a room next door to the Cecil Hotel."

Today Henry Minton is long gone, but the Play House looks almost the way it did 20 years ago, though the wall between the bar and the back room has been taken down. But the memory of the happenings at Minton's is what gives the room an intangible aura of glamour. Knowing that Gillespie and Monk, Klock and Charlie Christian, Lester Young and Charlie Parker all were among the guests on the bandstand, you are conscious that this room as much as any other was responsible for the development of many of the revolutionary musical concepts that changed the face of jazz in the 1940's.

It is the reputation of the Play House as the original crucible of bebop, rather than any physical aspect or acoustical merit, that has given the room an importance it retains today. The genial Teddy Hill, looking very little older than the day he took charge, is still on the scene, and the music policy is still one of encouraging the younger and more adventurous talents.

One night in February of 1961 a trio composed of Horace Parlan, George Tucker and Al Harewood (known as U Three) was working in the room. Tucker has become virtually a house leader in recent years and has led several groups there. It was natural to fit Stanley Turrentine into this set-up, this being the rhythm section with which he has gigged and recorded. The occasion also provided Alfred Lien with a perfect opportunity to incorporate into the proceedings a new and remarkable soloist, Grant Green from St. Louis.

Stanley Turrentine and this same rhythm section (with the addition of Stan's brother Tommy on trumpet) were heard in *Speakin' My Piece* under the name of the Horace Parlan Quintet on Blue Note 4043. Biographical details of the Pittsburgh tenor saxophonist will be found in his first LP as a leader, *Look Out!* on Blue Note 4039, and in his

Grant Green arrived in New York only a few months before the present session took place, but no time was lost in corraling him for record dates well suited to his talents. Featured in his own *Grant's First Stand* on Blue Note 4064, he has also taken part in numerous other jobs for the label, some already released, others due for issue shortly. Kenny Dorham, Lou Donaldson and organist Baby Face Willette are among those who have used Green on their dates and have been gassed by his fluency.

It was singularly appropriate that this great new guitarist was included in a session recorded at the Play House, for in the old days Charlie Christian was a frequent after-hours visitor. Relaxing in the Goodman's Sextet, Christian established himself as the bellwether of the experimentalists on electric guitar, an instrument almost unknown to jazz until his advent. One of Teddy Hill's proudest possessions.

which he still keeps in his office at the Play House even though it is battered and useless, is the amplifier of the original guitar on which Christian used to play some of the inspiring choruses that made Minton's a mecca of the jazz modernists two decades ago.

Stanley Turrentine and Grant Green and the rhythm section, all well acquainted with the background facts about the room, naturally came to this session aware that its associations lent the occasion a special meaning. Moreover, since the Christian days, when a young fan named Jerry Newman used to sit at the side of the room trying to catch the sounds with a crude disc-recorder, there had been practically no on-the-spot recording at the club.

"The whole session was a pleasure," says Alfred Lion. "Everyone was in the best of spirits, Teddy Hill was very cooperative, and it was a Thursday night and the room was packed."

Given all these ingredients — a room filled with memories and crowded with customers, a compatible group of first-rate musicians, and the best of equipment in modern tape-recording facilities — it is hardly surprising that *Up At Minton's* turned out to be a ball for all.

Volume 1

The opening track is a suitable groove-setter for the occasion. The Gershwin standard *But Not For Me* (introduced, incidentally, by Stan's brother, Fred) is a fine example of the kind of music that is straight, with minor rhythmic variations, by Stanley, at a bright tempo here he embarks on a long and consistent improvisation. It is interesting to note that Stan's playing is not as much a display of virtuosity and spectacular and more tasteful of modern soloists — that Stanley doesn't always think in terms of building. A good solo doesn't just come out of the air, it is built up, and Stan is a master of this. In the last, though there has been a tendency among some observers to look for this quality. What Stanley does is remain consistently interested in the music, and he is a master of the art of improvisation. In choruses, which is enough in itself. Grant Green follows with an indication of the many great things to be expected of him — notice particularly his playing on the piano, which is a real gem. Stanley stays with it for about 11 bars, reminding one that 'movement isn't everything'. Farian's solo, as so often happens with him, invades the tune.

Stanley's Time: Ah, yes, the blues! The tempo, moderate; the mode minor, the basic theme a simple use of the tonic, minor third and fourth. Grant Green's solo is noteworthy: observe how, in his third chorus, he spends several bars investigating a G Minor 7th (or a C Minor 11th) with results that are melodically simple but harmonically most effective. Stan, George and Horace all have solos on this track.

Broadway: A tune on the changes of *Crazy Rhythm*, introduced by Count Basie's band in 1940. Note the perfect fusion of Green's solo into Turrentine's, almost as if the tenor were an extension of his own ax, reminding us of Green's comment: "I don't listen to guitar players much — just horn players . . . I used to sit up all night copying Charlie Parker solos note by note." Note also Harwood's observant and complementary work during the Parlan solo.

Yesterdays: A Jerome Kern song of 1933, which most jazzmen dig for its harmonic structure even more than for its melody. Taken at moderate pace, it offers a good example of Turinette's tasteful blend of qualities — the Rollins-and-Coltrane-like sense of time and articulation blended with a tonal warmth often reminiscent of Lucky Thompson. Notice, too, his subtle sense of when to use flat tones and when to employ a more perceptible vibrato. Green, Parlan and Tucker are heard from, the last named showing a flair for melodic bass solo work that may surprise those who have thought of him chiefly as a reliable section man.

Volume 2

Later at Minton's is a big-game hunt into the hinterlands of the blues. Without even a theme as ammunition, unarmed by anything but the chord changes and their horns and souls, they begin their exploration. Horace, George and Al, trading slowly and cautiously, followed by Stanley, who is a usually aggressive Stanley (looking for Livingstone?). This is a magnificent blues and superlative Turdentine. One point to watch for particularly occurs about five minutes along the route when you'll notice his eloquence and the rhythmic



of syncopation in a passage of short, stabbing notes that have tremendous impact. Green's solo, during which Al doubles the beat, has a climactic moment when he moves from a long series of triplets into the simpler final guitar chorus, when Al goes back to the original slow meter. The drums' effective backing becomes evident again during Parlan's solo, when Al surprisingly bursts into a 12/8 pattern.

Come Rain or Come Shine, a Harold Arlen melody from the 1946 Broadway musical *St. Louis Woman*, basically is a pleasant melody without any direct relationship to the blues, but in this treatment everybody concerned helps to lend it a blues-like quality. Parlan's darting, impulsive phrasing in his solo here, mostly during the first half of his chorus, is a fine sample of his work. I was also much impressed by Stan's treatment of the melody itself, and by George Tucker's added touches during the closing chorus.

Love for Sale, after a bass vamp, goes into a cymbal figure by Al that is maintained throughout the first chorus (except for the release). It's a hypnotizing use of 12/8 meter that goes like this:

Stan is at his most endlessly fluent on this track and Parlan, never content with the bare bones of a song's changes, is constantly feeding him creative and inspiring ideas. The longest performance in the album (just under a quarter of an hour), this is also the most original and exciting.

Summertime, the *Porgy and Bess* standard, moves slowly and gracefully as a vehicle for Stanley in his most reflective ballad mood, with time out for contributions by Green and Parlan, the former demonstrating his tasteful and relatively uncluttered slow-melody mood. Parlan's chording is rich and mood-sustaining.

This is one session I was regretful to hear coming to an end. In fact, there was an added regret that I hadn't been there in person. Yet these albums are more than merely the next best thing; after all, the session only occurred once, but the records are available indefinitely. And in

any case, I'm sure it won't be the last time that Blue Note comes to Minton's.

—LEONARD FEATHER
(Author of *The New Encyclopedia of Jazz*)

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shirley scott *prestige 7143*



GREAT SCOTT!

THE SHIRLEY SCOTT TRIO

SHIRLEY SCOTT,

Hammond organ

GEORGE DUVIVIER, bass

ARTHUR EDGEHILL, drums

Side A

1. THE SCOTT
2. ALL OF YOU
3. GOODBYE
4. FOUR

Side B

1. NOTHING EVER
CHANGES MY LOVE
2. TREES
3. CHEROKEE
4. BRAZIL

To some people, the organ is synonymous with a church service. To others, it brings to mind the days when they used to sing along with mighty Hammond during the intermissions at the New York Paramount or some similar movie palace; still others think of a sporting event at Madison Square Garden, Chicago Stadium, etc.

Certainly, the people who have their ears filled with organ music at skating rinks, ball parks and the typical cocktail lounge will not think of jazz in connection with the organ. Jazz aficionados *Nobody Knows* in 1939. It wasn't until the Fifties, however, that the organ began to be more widely used in jazz. The musicians involved were all ex-pianists and, for the most part, were quartered in the rhythm and blues province of the jazz realm: "Wild Bill" Davis, Bill Doggett, Jackie Davis and Milt Buckner.

In the Thirties, Fats Waller set down some authentic jazz performances on the organ and Count Basie, who learned that instrument from Fats, has featured it on various occasions since. *Nobody Knows* in 1939. It wasn't until the Fifties, however, that the organ began to be more widely used in jazz. The musicians involved were all ex-pianists and, for the most part, were quartered in the rhythm and blues province of the jazz realm: "Wild Bill" Davis, Bill Doggett, Jackie Davis and Milt Buckner.

When Jimmy Smith came on the scene in the mid-Fifties, the organ had its first modern champion and many jazz listeners began paying attention to its many "stops" (and starts). Now there is a new star on the organ. She combines the "modern" with the blues feeling and presents a high, wide and walling sound on the Hammond. Her name is Shirley Scott.

"She plays good — for a girl." This statement has been heard many times in jazz circles. Overlooking the bad grammar, it has been true more often than not. There have been some notable exceptions (fill in your own choices) but, in the main, female jazz players have lacked, among other things, the swing and authentic drive which mark the bonafide jazz musician.

It doesn't take long to realize that a genuine jazz feeling is embodied in the playing of Shirley Scott. She is only a slip of a girl but she makes that Hammond roar when she wants to. I might add, that she chooses the times when she wants to, very astutely.

Scottie, as she is affectionately called, was born in Philadelphia on March 14, 1934. She started her musical education on the piano at the age of six and later continued her studies at the Germantown Settlement House and the Ornest School of Music. In 1955, she took up the organ and joined forces with tenorman Eddie "Lockjaw" Davis; the association has stayed intact for almost four years now, excepting the time that Eddie rejoined Count Basie for a few months in late 1957.

Davis felt that the organ was not a novelty instrument and, when in the right hands, it could be successfully utilized in jazz. Shirley has helped him to prove this. Together they have appeared at theatres like the Apollo in New York and the Howard in Washington; clubs in many Eastern cities including Birdland and Count Basie's in New York. It is at the latter, that they have had their longest periods of residence.

Scottie's favorite organists are Jimmy Smith and Jackie Davis. She also has evinced a liking for the playing of pianists Erroll Garner, Red Garland and Thelonious Monk.

Although she plays the bass line with her feet when playing with the Davis group in person, Shirley has chosen to record with a bassist.

George Duvivier, who also appeared with Shirley in *The Eddie "Lockjaw" Davis Cookbook* (Prestige 7141), is a musicians' musician and a talented arranger. He studied violin first at the Conservatory of Music and Art in his native New York; composing and arranging at New York University. In the Forties he worked with Coleman Hawkins and Lucky Millinder. From 1942-45 he was in the Army and thereafter arranged for Jimmy Lunceford for a couple of years. George has been in the accompanying units for many singers in the Fifties including Nellie Lutcher, Lena Horne, Pearl Bailey and Billy Eckstine. He has also worked with the groups of Bud Powell and Chuck Wayne among others. Duvivier has expressed a liking for the playing of Jimmy Blanton and Ray Brown. His precise, yet powerful, work gives credence to this line of thought.

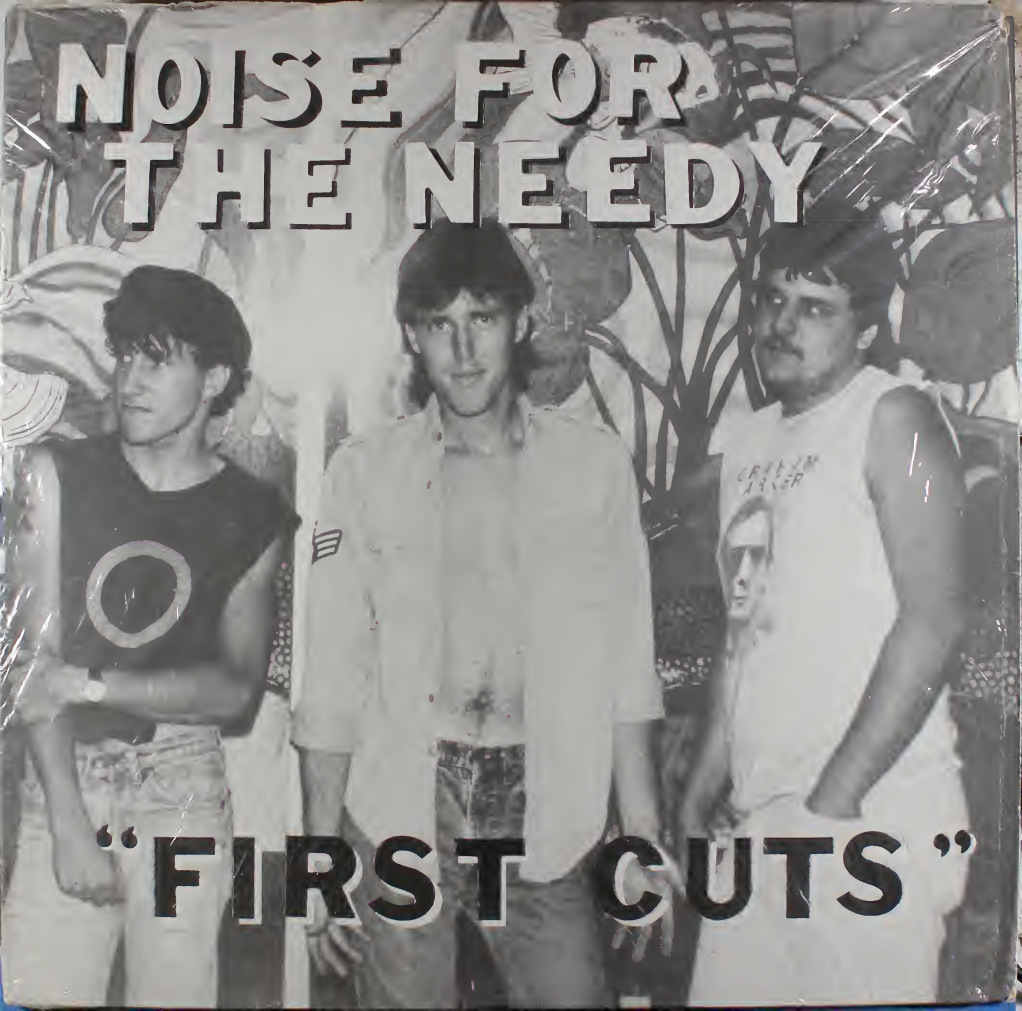
Arthur Edgehill, a regular member of the Davis group, is from Brooklyn, born there on July 21, 1956. He began studying drums in 1948 at the Parkway Music Institute, taking time out to go on the road with Mercer Ellington in the summer of 1949 before returning to New York to do further studying at Parkway (until 1952) and gig around. In 1953, Arthur was with Ben Webster at the Blue Flame. 1954 found him with Horace Silver at Minton's; he split 1956 between Kenny Dorham's Jazz Prophets and the Jazz Lab group of Gigi Gryce. In November of 1957 he joined Dinah Washington and remained with her until becoming part of the Eddie Davis-Shirley Scott Trio in January of 1958. Stylistically, Arthur is descendant from the Clarke-Roach-Blakey mold. He names these three and Philly Joe Jones as his favorites.

Duvivier and Edgehill play strictly supporting roles in this set and play them well. It is Shirley's album and she doesn't let interest lag during her long exposure to the center spotlight. From the opening blues cooler, *The Scott* to the closing *Brazil*, treated both as a samba and in swinging 4/4, she covers a variety of tunes and moods. *All Of You* grooves happily along; *Cherokee* is an up-tempo flight with a walking solo by Duvivier; *Four* indicates her easy familiarity with modern jazz originals; *Goodbye* is a sensitive ballad reading; *Trees*, showing her Garner influence, is evergreen; *Nothing Ever Changes My Love* is a solid-number which receives a Latin feel in its melody statement.

Shirley Scott is a girl. At the organ, she does a man-sized job.

notes by IRA GILTER
recording by Van Gelder

NOISE FOR THE NEEDY

A black and white photograph of three young men standing in front of a collage background. The man on the left is wearing a dark tank top with a large white circle and light-colored jeans. The man in the center is wearing a light-colored button-down shirt and jeans. The man on the right is wearing a white tank top with a graphic and light-colored pants. The background is a collage of various images, including a person's face, a plant, and other abstract elements.

“FIRST CUTS”

1 NOISE
2 FOR
3 THE
4 NEEDY
IN
FIRST CUTS PG13

ED-Vocals *
SCOTT-Bass, Vocals ‡
PERRY-Guitars

Drums-GERRY WILSON*
BRIAN PAULIS c
DR. UMULATOR ?

THAT SIDE

- 9 * JUST A GAME - *Lyrics and Music - Perry*
9** NO LIES - *Lyrics - Scott, Music - Scott and Perry*
9S WE'RE THE ONES (TO BEAT) - *Lyrics and Music - Scott*

THIS SIDE

- 7S WHAT WAS THE POINT (THE STORY OF RICKY KASSO) - *Lyrics and Music - Scott*
c* LATE NIGHT DOWNTOWN - *Lyrics and Music - Scott*
c* PLAYING AT BEING REAL - *Lyrics - Paul G. & Scott, Music - Scott*
S AN (NOT THE) END - *Lyrics - Perry & Scott, Music - Perry*

Produced by: Noise For The Needy & Randy Meyer
Recorded At: Adult Motel Studios by RKM Productions, Longwood, FL
Engineered By: Randy Meyer
Mixed By: Randy Meyer & Rick Bailey At Morningsun Studios
Photography By: Richard McKinney, Jr.

THANK TO:

THE ROCKMAN, MERLIN, TOYOTA, THE FIELD TRIPS, DON, PAT THATCHER, RICK & NANCY, RICHARD MCKINNEY, BRYONY BURKITT, BILLY LEGENDS, GREG, KEVIN, PAUL GLOVER, AND EXTRA SPECIAL THANKX TO RANDY MEYER FOR ALL THE HELP HE GAVE US IN MAKING THIS RECORD.

NOISE FOR THE WEEK

JUST A GAME (Lowe)

East on someone's westbound train
Just trying for the top
Taking turns to make your move
It somehow never stops
Someone just ahead of you
With a little edge
Turns to you and grins his face
As he slips you over, over the edge

(CHORUS) wasting time on a cheap romance
Isn't you know love is
JUST A GAME
wasting time on a circumstance
don't you know life is
JUST A GAME.

With every move you make towards something
Something has to fall
An eye for an eye don't always work
I found that out after all
The problems just ahead of you
Decisions you can't make
The problem with this whole damn train
Is it just don't seem, seem to fade

(CHORUS) wasting time on a cheap romance
don't you know love is
JUST A GAME
wasting time on a circumstance
don't you know life is
JUST A GAME.

(REPEAT FIRST VERSE)

NO LIES (Standerfer, Lowe)

Secrets that we've never known
and lies known from the start
Make up the truth, pain and suffering
that lies within our heart

The blood spilled from the common man
fill the rivers that cross the land
Some day the hypocrites that rule this world
will finally understand

We don't want to listen to your
lies anymore
The ride make up the future
they know what they are fighting for

NO MOR #ARS
NO MORE SUFFERING
NO BLIND PREJUDICE
NO MISDIRECTION

PLAYING AT BEING REAL (Standerfer, Glover)

Put yourself in my shoes
try and feel my despair
No money, No women
but I don't care
You and your friends
with your Mercedes Benz
Go drive em around
until you wreck em again

(CHORUS) You're playing at being real
Felonizing everything that I feel
You don't know nothing about
being without
You just don't know what it's
all about.

Your parents are nothing
but generous fools
You've attended and flunked
out of all the best schools
You've had it easy since
the day you were born
The little kids could tell
from the Gucci you wore
Now it's college friends
and preppy clothes
an upper class accent
and a turned up nose
You say...get a job
take chances...
go forward...
make advances...

(CHORUS)
(CHORUS)

Put yourself in my shoes
try and feel my despair
No money, No women
but I don't care
You and your friends
with your Mercedes Benz
Go drive em around
until you wreck em again

(CHORUS)
(CHORUS)

YOUR RICH KIDS...PLAYING AT GAMES
YOUR RICH KIDS...WITH TWO BARRELLED
NAMES!!!!



PERRY LOWE

WHAT WAS THE POINT (THE STORY OF RICKY KASSO) (Standerfer)

It was in the middle of the year
When Gary Lauwers disappeared
His parents thought he ran away
but Ricky Kasso knew what happened
that day.
They praised Ricky, The acid king
but why praise a killer
Who ended up hanging himself
what kind of strength does that show

(CHORUS) WHAT WAS THE POINT
IN BEING THE ACID KING
WHAT WAS THE POINT
IT DIDN'T PROVE ANYTHING

He's just a false hero
A king to rule their shallow minds
He's just a dead body now
just a prisoner of time.

(CHORUS) WHAT WAS THE POINT
IN BEING THE ACID KING
WHAT WAS THE POINT
IT DIDN'T PROVE ANYTHING

I ask what did it prove
To take away an innocent life
To enter others in his night-
mare
Ricky's followers aren't
really aware

He's just a false hero
A king to rule their shallow minds
He's just a dead body now
just a prisoner of time.

(CHORUS) WHAT WAS THE POINT
IN BEING THE ACID KING
WHAT WAS THE POINT
IT DIDN'T PROVE ANYTHING

LATENIGHT DOWNTOWN (Standerfer)

All the bright lights of downtown
stabbing at the back of my mind
Scenes of death, rape and robbery
the real cream of all mankind
Public enemy no. 1
pisses on the courthouse wall
sneak hooker pays him no mind
but you know she's seen it all
before

(CHORUS) LATENIGHT DOWNTOWN
DON'T WE HAVE ANY
LATENIGHT DOWNTOWN
IS THERE ANY OTHER

Drunk crazy kids in a stolen

NO MISDEMEANOR

The blood spilled from the common man
fill the rivers that cross the land
Someday the hypocrites that rule this world
will finally understand

The kids make up the future
They know what's right for them
They're gonna help to make those lies
Finally come to an end

Were the people not the enemy
we don't test us in that way
You tried to take away our dignity
but in the end we'll have the final say

NO MORE WAR
NO MORE SUFFERING
NO BLIND PREJUDICE
NO MISDIRECTION

The blood spilled from the common man
fill the rivers that cross the land
Someday the hypocrites that rule this world
will finally understand

The kids make up the future
They know what's right for them
They're gonna help to make those lies
Finally come to an end

WE'RE THE ONES (TO BEAT) (Standerfer)

There's a gang in the world today
that think that they are the one's
Their main ambition is to criticize everyone
They're called Blind Prejudice
and they feel they have to fight
To cut down anyone who doesn't think their
way is right

WE'RE THE ONES (TO BEAT)

From the gang called Prejudice there's
no retreat
For all of us smarter kids in the laity
why is it they'd rather see the scene divide
Come their judgement day they'll realize

WE'RE THE ONES (TO BEAT)

a child's worst nightmare
reality on the streets
sees his best friend lying there
a pool of blood at his feet

It doesn't take much sense to me to
fight half as much as you
just like you

You have a right to be yourself and to
like the things that you like
But the gang called Prejudice
doesn't think that's right

WE'RE THE ONES (TO BEAT)

SCOTT E STANDERFER

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ED ROLIES!

Drunk crazy kids in a stupor
think that they are so wise
They kill a man and they don't

they don't even blink their
A beat up girl and a strung
make love in a seedy hotel
Cops looking for a runaway
ask a clerk but he won't tell
(CHORUS) LATE NIGHT DOWNTOWN
DON'T WE HAVE ANY
LATE NIGHT DOWNTOWN
IS THERE ANY OTHER WAY
LATE NIGHT DOWNTOWN
EVERYBODY'S GETTA PAY
LATE NIGHT DOWNTOWN
IT'S JUST ANOTHER DAY

(REPEAT FIRST VERSE)

AN (NOT THE) END
(Lowe, Standerfer)

I knew your first impression couldn't last
Resisted thoughts controlled your past

Expectations that you hold so deep
The promises I'll always keep

But that's not the last you've heard
From me
Because there's more to say and much
more of me

Now it's time for me to end my say
I've bared my soul and said my way

It's up to you to give these things I've
said some thought
It's up to you to give your side

But that's not the last you've heard
from me
Because there's more to say and much
more of me.

FOR MORE INFO WRITE:
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32714

'Cause God Is The Answer



Tomorrow's Wish

Glory Bound
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Tomorrow's Wish 'Cause God Is The Answer

SIDE ONE

- 1 'CAUSE GOD IS THE ANSWER,
HIS LOVE IS CRYSTAL CLEAR
(E.M. Campbell Jr.) Emandolynn Music BMI
2. TESTIFY, TESTIFY, TESTIFY
(E.M. Campbell Jr.) Emandolynn Music BMI
3. REACHOUT, REACHOUT
(E.M. Campbell Jr.) Emandolynn Music BMI
4. TOMORROW'S WISH
(E.M. Campbell Jr.) Emandolynn Music BMI

4:08

3:50

4:08

3:50

SIDE TWO

- 1 GOD BE WITH US, IMMANUEL
(E.M. Campbell, Jr.) Emandolynn Music BMI
2. HEAVENLY FATHER, I'M MOVIN' CLOSER TO YOU
(E.M. Campbell Jr.) Emandolynn Music BMI
3. MY GOD, MY GOD
(E.M. Campbell Jr.) Emandolynn Music BMI

5:25

4:25

5:00

MEMBERS OF - TOMORROW'S WISH - LESTER CARR, MARY D. SPENCER & KIMBERLYN WILLIAMS

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ARRANGEMENT
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BASS SYNTHESIZER
GUITAR
GUITAR
KEYBOARDS & SYNTHESIZER
KEYBOARDS & SYNTHESIZER
SYNTHESIZED STRINGS
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Manny Campbell, Jr.
Ricky Keller
Jody Ford
Bill Hatcher
Harry Case
Oliver Wells
Jody Ford
Oliver Wells
Lester Carr, Mary D. Spencer
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Tomorrow's
Wish
is to be
all
'God'
intended.
Se'lah

MANAGEMENT TOMORROW'S WISH

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Dolores
Happiness is ...

*The sun shall no more be thy light by day,
neither for brightness shall the moon give
light unto thee; but the Lord shall be unto
thee an everlasting light, and thy God, thy
glory.*

*Thy sun shall no more go down, neither
shall thy moon withdraw itself: for the
Lord shall be thine everlasting light, and
the days of thy mourning shall be ended.*

Isaiah 60:19-20

SIDE I

1. HAPPINESS IS THE LORD
(Stanhill)
2. SAY "I DO" (Hildebrand)
3. REACHING (Gäther)
4. I WANT JESUS MORE THAN
ANYTHING (Marsh)
5. IT WAS FOR YOU (Wyrzen)

SIDE II

1. GREATER IS HE THAT IS IN
ME/GOD SAID IT, I BELIEVE II,
THAT SETTLES IT
(Wolfe/Adam & Baun)
2. A BROKEN HEART I GAVE
(Lindberg)
3. THE BLOOD WILL NEVER LOSE
ITS POWER (Crouch)
4. IT IS WELL WITH MY SOUL
(Bliss & Spafford)
5. THE SAVIOR IS WAITING
(Carmichael)

All Vocals: DOLORES GENOVA

Arranged & Produced by: Richard Hartline
Recorded & Mixed at: Victory Production & Sound Studios
Engineered by: Richard Hartline
Cover & Backliner Photos by: Greg Koseluk

Piano: Dave Schliep
Drums: Mike Moore
Bass: Benny Caruso
Flute: Kathleen Thomas
Acoustic Guitar: Benny Caruso
ARP Synthesizer, Rhodes Piano; Organ: Richard Hartline

Ingrid Chavez

HIPPY BLOOD

SIDE ONE

HIPPY BLOOD (FREE SPIRIT MIX)*

HIPPY BLOOD (HAPPY HIPPI MIX)*

HIPPY BLOOD (COMMUNE MIX)**

HIPPY BLOOD (FREE SPIRIT EDIT)*

SIDE TWO

HIPPY BLOOD (KEEP PUMPIN' IT MIX)**

HIPPY BLOOD (COMMUNE INSTRUMENTAL)*

HIPPY BLOOD (FREE SPIRIT DUB)*

HIPPY BLOOD (LATIN LIGHT EDIT)+

PRODUCED BY INGRID CHAVEZ AND MICHAEL KOPPELMAN

*ADDITIONAL PRODUCTION AND REMIX BY TOM RICHMOND AND EAC RUPPEL

MIX ENGINEER: HUGO DWYER

+ADDITIONAL PRODUCTION AND REMIX BY PAUL JOEY FOR EMPIRE PRODUCTIONS

REMIKED AT POWER PLAY STUDIOS, NYC

**ADDITIONAL PRODUCTION AND REMIX BY PARLEY PAUL

REMIX ENGINEERS: SALVE NOONAN AND RAY HARTFELDT



The Time

33 - 1/3 RPM

Side One

ICE CREAM CASTLES (LP VERSION)

7:33

Side Two

ICE CREAM CASTLES (EP)

3:37

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Chéna

E.
S.
P.



Chéna

E.
S.
P.

En Español



Side One

ESP (Spanish Version)
ESP (L.A.S.O. Mix)

Side Two

ESP (En Español)
ESP (L.A.S.O. Mix)
ESP (English Version)

Produced by Don Orsola and
Lance Quinn for D.O.L.Q. Productions
Associate Producer: Suzon Boder for
D.S.M. Producers

Written by: Don Orsola
Published by D.O.L.Q. Music,
(ASCAP)

* Additional Production by Jürgen
Karduletsch and Billy Carlo
* Mixed by Jürgen Karduletsch

** Mixed by Jürgen Karduletsch and
Don Orsola

+ Edits by: Dr. Michael Flume/D.S.M.
Producers

Recorded at: Warehouse Recording
Studios, Philadelphia

Chief Engineer: Lance Quinn

Engineers: Chester The Anesther
Chris Brown and Obie O'Brien

Arranged by Don Orsola and
Lance Quinn for D.O.L.Q. Productions

Programmed by Don Orsola and
Lance Quinn

Background Vocals by Chéna,
Carol Brooks and Jeannine Brooks

Photo Credit: Michael Kingford

Management: D.S.M. Producers/
D.O.L.Q. Productions

Special Thanks: Mickey Echner,
Jürgen Karduletsch, Bobby Orlando,
Bobby "Bole" Rosano, Glady's Ford
and Glenn Dorsey

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DAVY D.



F E A T U R I N G H U R R I C A N E

ALL ABOUT DAVY D.

Davy D is a multi-talented producer-writer-singer-instrumentalist and deejay supreme.

Former deejay for Kurtis Blow, Davy also wrote, "If I Ruled The World" for Kurt and "Hard Core Reggae" and "Jailhouse Rap" for the Fat Boys.

Davy D produced "The Big Beat" and "Street Girl" for Spoonie Gee and "Can't Change My Ways," for Stephanie Mills.

His first single, "Have You Seen Davy?" features a dense, rocking "turntable jazz" which combines original percussion, cuts and scratches from a wide range of records with the rhythmic sophistication of a great drummer.

His debut album, "Davy's Ride," is co-produced by Russell Simmons and contains five raps, which feature Wendell "Hurricane" Fite, former sidekick for Run-DMC and the Beastie Boys deejay, four "scratch" hip hop instrumentals and three tracks featuring Davy on vocals.

"Davy D has come to cold rock the house. So Get With It."

—Russell Simmons

Columbia Records 51 West 52nd Street New York, NY 10019

J O N G I B S O N



MAN RECORDS



FRONTLINE



JON GIBSON

45-RPM



SIDE A

AIN'T IT PRETTY (Radio Mix) 3:59

AIN'T IT PRETTY (Extended Club Mix) 5:33

SIDE AA

GOD LOVES A BROKEN HEART (Radio Mix) 3:59

AIN'T IT PRETTY (Instrumental) 4:17

Produced by: Felton Pilate and Jon Gibson

Executive Producer: Sam Conti

Special Mixes by: Ed Sharon, Keith Price, Tim Moore

Mastering: Fantasy Studios, Berkeley, CA

Mastered by: George Horn

Mastering Producer: Bill Cutler

Mastering Assistant: Ed Sharon

Production Team: Jon Gibson, Felton Pilate,

Stan Gibson, Sam Conti, Ed Sharon,

Bill Cutler, Lou Bramy

WINSFORD DE VINE

Since



WINSFORD DEVINE



VICTOR

Wait

Y SU GRUPO
PANELLA



VICTOR

CARA A

1) DIPTONGO DE AMOR
(Alfonso Vasquez "Pochi")
QUISQUEYA PUBLISHING / ASCAP

4:16

Wail

Y SU GRUPO PANDELA

Producción: ALFONSO VASQUEZ "POCHI" Y VICTOR WAIL
Productor Ejecutivo: MATEO SAN MARTIN
Estudios de Grabación: VARIETY SOUND STUDIO (NY),
AUDIOLAB (R.D.), EMCA (R.D.) y AUDIO PROCESO (R.D.)

Mecate: DAVID LESDOE

Foto de la Carátula: JULIAN D'ANGELO

Arte y Diseño: MANNY MORELL

Estos temas estarán incluidos en el LP, Cassette y CD #289
de KUBANEY PUBLISHING CORPORATION



6071

CARA B

1) LA TORTOLITA
(Charlie Mosquera)
QUISQUEYA PUBLISHING / ASCAP

5:00

PROFILE RECORDS GIANT SINGLE



PROFILE.

STEREO
SIDE ONE
33 1/3 RPM

PRO-7684A
TIME 6:05

I WANNA BE A COWBOY
(Chatton-Ragsden-Richards-Seopard)
BOYS DON'T CRY

Copyright Control
Produced by Boys Don't Cry
Engineered by Tony Tavener and Chris Potter
©1995 Legacy Records (London)

JIMMY CLIFF



*Very happy record
with a love groove.*

LOVE ME LOVE ME

Side One

LOVE ME LOVE ME

(Raggaed Remix)

Side Two

LOVE ME LOVE ME

(JIMMY LOVE REMIX)
(PERC APELLA)
(CHANT APELLA)

Special Versions From the Columbia
Lp: "Raging Fire" 40845

Produced by Niallis Bayann (Ronald
Bell), L.R.M.C., and Jimmy CRIH

Additional production and remix:
Murray Ellis and Jordan Strauss for
Playland Productions

Remix Engineer: Doug Grana

Edits by Chay Nazez

Cover Photos: Timothy White



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100

The background of the entire cover is a photograph of a stormy landscape. The sky is a deep, dark blue with swirling clouds. A bright, jagged lightning bolt strikes down from the clouds towards the horizon. The foreground is a field of golden-brown grass, slightly out of focus. The overall mood is dramatic and powerful.

BOB SEGER
& THE SILVER BULLET BAND

AMERICAN STORM
(FULL LENGTH VERSION)

BOB SEGER

& THE SILVER BULLET BAND



SIDE **1** AMERICAN STORM (FULL LENGTH VERSION) (BOB SEGER)

FROM THE LP
"LIKE A ROCK"
TIME: 4:36

SIDE **2** FORTUNATE SON (JOHN FOGERTY)

RECORDED LIVE AT
CORO HALL, DETROIT, U.S.A.
MARCH 31, 1983
TIME: 3:15



PRODUCED BY
BOB SEGER & PUNCH
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MADE BY CAPITOL RECORDS INC.
© 1984 CAPITOL RECORDS INC.

DEATH COMET

A

MYSTIC EYES
(Long Version 6:44)

MYSTIC EYES
(Short Version 4:50)

B

DEATH COMET DRIVE
(Long Version 6:21)

DEATH COMET DRIVE
(Short Version 3:44)

Elektra/J-Mark
O-66848



STANLEY TURRENTINE
"UP AT MINTON'S"
Volume 2



BST 84070
SIDE 1
STEREO

1. LATER AT MINTON'S (Stanley Turrentine)
Groove Music-BMI
2. COME RAIN OR COME SHINE
(Mercer-Arlen)

Stanley Turrentine, Grant Green,
Horace Parlan, George Tucker,
Al Harewood

LIBERTY/UA, INC., LOS ANGELES, CALIFORNIA

22

STANLEY TURRENTINE
"UP AT MINTON'S"
Volume 2



22

BST 84070
SIDE 2
STEREO

1. LOVE FOR SALE (Porter)
2. SUMMERTIME (Gershwin)

Stanley Turrentine, Grant Green,
Horace Parlan, George Tucker,
Al Harewood

LIBERTY UA, INC., LOS ANGELES, CALIFORNIA

MISTA ALLDAT
Selections from THA VIRGINIAN

- 1. They Don't Believe 2. There Comes A Time**
3. We Praise Christ 4. For Tha Lord

Side A

33 1/3 RPM

Produced by Wyshmaster for As U Wysh/ENP
For Unknown Logic/and C. Notes
Copyright 2003 Perfection Records
For more info. Contact Michael Livingston
917-842-2714 or 770-745-6945
www.mp3.com/mralldat

MISTA ALLDAT
Selections from THA VIRGINIAN

1. They Don't Believe (Inst.) 2. There Comes A Time (Inst.)
3. We Praise Christ (Inst.) 4. For Tha Lord (Inst.)

Side B

33 1/3 RPM

**Special selections taken from the Perfection Records
release Mista AllDat THA VIRGINIAN**

All songs published by Military Brat Music, BMI

Copyright 2003 Perfection Records/For More Info.

Michael Livingston @ 917-842-2714 or 770-745-6945

www.mp3.com/mralldat

Kam's Caribbean Records



**NOTTING HILL (Part I)
NOTTING HILL (Part II)**

**ECR 328-A
Charlie's
Records, Inc.
© 1983
Kuti Music**

**(W. Henry)
EXPLAINER**

Arr. by Frankie McIntosh

**Produced by
Charlie's
Records, Inc.
Mixed by
Akilli Walker**

Kam's Caribbean Records



THE BIBLE

ECR 328-B
Charlie's
Records, Inc.
© 1983
Kuti Music

(W. Henry)
EXPLAINER

Arr. by Pelham Goddard

Produced by
Charlie's
Records, Inc.
Mixed by
Akilli Walker

Shurfine Gospel

A DIVISION OF BAD INTERNATIONAL RECORD CO.

THE VOICES OF KMS

"I REMEMBER MARTIN LUTHER KING, JR." (Thank You For The Dream)

SIDE ONE

® ©1991

Shurfine
Gospel Record
Co.

SFG-55067

Produced By
Wendell Parker

1. I REMEMBER MARTIN LUTHER KING 4:38

Writers: Louis Brown & Phil Thompson Arranged by Kim & Maggie Sharpe

Lead: Maggie Sharpe Eternal Gold Music BMI

2. THE HOLY GHOST DANCE 3:19

Writers: Kim & Maggie Sharpe Lead: Maggie Sharpe

3. HE'LL BRING YOU OUT 3:20

Writers: Kim & Maggie Sharpe Lead: Maggie Sharpe

4. 24 HOUR MAN 3:20

Writers: Kim & Maggie Sharpe Lead: Maggie Sharpe

Mfg. and Dist. by SHURFINE GOSPEL RECORD CO., P.O. Box 416, 105 E. Main St., Benson, NC 27504 (919) 894-1771

Shurfine Gospel

A DIVISION OF BAD INTERNATIONAL RECORD CO.

THE VOICES OF KMS

**"I REMEMBER MARTIN LUTHER KING, JR."
(Thank You For The Dream)**

SIDE TWO

© ©1991

Shurfine
Gospel Record
Co.

SFG-55067

Produced By
Wendell Parker

1. HE IS A ROCK 3:15

Writers: Kim & Maggie Sharpe Lead: Phiphine Moore

2. FARTHER ALONG 4:15

Arranged by Kim & Maggie Sharpe Lead: Lulu Harris

3. TRY JESUS 2:38

Writers: Kim & Maggie Sharpe Lead: Cynthia Reed

4. HOLD ON AND WAIT ON THE LORD 3:52

Writers: Kim & Maggie Sharpe Lead: Cynthia Reed

Mfg. and Dist. by SHURFINE GOSPEL RECORD CO., P.O. Box 416, 105 E. Main St., Benson, NC 27504 (919) 894-1771

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Mirus

Musicorp Publishing
(ASCAP)

MMI
MR 12 903
(010121291)
TIME: 3:30
STEREO
loaned for
promotion only

CAN'T HOLD ON FOREVER
(Bernie LaBarge)

LISA PRICE

Produced by Paul Gross for Price Productions, Inc.
© © 1983 Mirus Music, Inc.



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firstlove

f r e a k y

(McKay - Walser - Bender - Dzihan)

Carry Music/Warner Chappel Songs/8-ball/BMG-UFA

This Side

1. tweak freak club mix 8:12
2. tweak freak radio mix 4:18

JWP USA

33 1/3 RPM

Other Side

3. freak nasty club mix 6:20
4. original radio mix 3:40
5. acapella 6:10



Produced by: Bender/Dzihan at Big Zee Productions

1,2. Additional Production & Remix by Circuit Boy

4. Additional Production & Remix by: The Mighty Man They Call Yaw for Snake City Productions

3. Additional Production and Remix Charles Afton

A Product of JWP USA Records

Manufactured and Distributed by Hot JWP Music

1450 NW 159th Street Miami, FL 33169

Phone (305) 628-9797 Fax (305) 625-6545

Executive Producer: Jack White

8501-1



PRESTIGE

PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.

GREAT SCOTT!

SHIRLEY SCOTT TRIO

PRLP 7143-A

HI FIDELITY

1—THE SCOTT

(Shirley Scott-Prestige Music-BMI)

2—ALL OF YOU

(Cole Porter)

3—FOUR

(Miles Davis-Prestige Music-BMI)

4—GOODBYE

(Gordon Jenkins)

LONG PLAYING MICROGROOVE

PRESTIGE

PRESTIGE RECORDS, Inc., 203 South Washington Ave., Bergenfield, N.J.

GREAT SCOTT!

SHIRLEY SCOTT TRIO

PRLP 7143-B

HI FIDELITY

1—NOTHING EVER CHANGES
(Fisher-Segal)

2—TREES

(Kilmer-Rasbach)

3—CHEROKEE

(Ray Noble)

4—BRAZIL

(Russell-Banoso)

LONG

PLAYING

MICROGROOVE

NOISE FOR THE NEEDY

THIS SIDE

"WHAT WAS THE POINT" 4:00
"LATENIGHT DOWNTOWN" 3:24
"PLAYING AT BEING REAL" 4:04
"AN (NOT THE) END" 3:20

THAT SIDE

"JUST A GAME"
3:23

"NO LIES"
3:00

"WE'RE THE ONES
(TO BEAT)
4:43

ATFB RECORDS



FIRST

CUTS

AYTALB RECORDS

Glory Bound

Records & Tapes

Tomorrow's Wish 'CAUSE GOD IS THE ANSWER

Produced & Arr. by
Manny Campbell Jr. for
Emandolynn Music Co., Inc.

SIDE ONE
STEREO
GB-3001

1. 'CAUSE GOD IS THE ANSWER
HIS LOVE IS CRYSTAL CLEAR 4:08
(E.M. Campbell Jr.) Emandolynn Music BMI
2. TESTIFY, TESTIFY, TESTIFY 3:50
(E.M. Campbell Jr.) Emandolynn Music BMI
3. REACHOUT, REACHOUT 4:08
(E.M. Campbell, Jr.) Emandolynn Music BMI
4. TOMORROW'S WISH 3:50
(E.M. Campbell Jr.) Emandolynn Music BMI

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Glory Bound

Records & Tapes

Tomorrow's Wish 'CAUSE GOD IS THE ANSWER

Produced & Arr. by
Manny Campbell Jr. for
Emandolynn Music Co., Inc.

SIDE TWO
STEREO
GB-3001

1. GOD BE WITH US, IMMANUEL 5:25
(E.M. Campbell Jr.) Emandolynn Music BMI
2. HEAVENLY FATHER, I'M
MOVIN' CLOSER TO YOU 5:25
(E.M. Campbell Jr.) Emandolynn Music BMI
3. MY GOD, MY GOD 5:00
(E.M. Campbell Jr.) Emandolynn Music BMI

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VICTORY



DOLORES
HAPPINESS IS...

VICTORY PRODUCTIONS

STEREOPHONIC

Side One

30-0000000

1. **HAPPINESS IS THE LORD** — Stanphill
Singspiration Music/SESAC 2:19
2. **SAY I DO** — Hildebrand
Dayspring Music/BMI 3:14
3. **REACHING** — W. & G. Gaither
Gaither Music/ASCAP 4:44
4. **I WANT JESUS MORE THAN ANYTHING** — Marsh
Benson/ASCAP
5. **IT WAS FOR YOU** — Wyrzten
Singspiration/SESAC

VICTORY PRODUCTIONS

Box 254 Winterset, MO 64094 800-854-2000

VICTORY

**DOLORES
HAPPINESS IS...**

VICTORY PRODUCTIONS

STEREOPHONIC

Side Two

33 $\frac{1}{3}$ rpm

- 1. GREATER IS HE THAT IS IN ME — Wolfe**
Wolfe Music/SESAC
- GOD SAID IT AND I BELIEVE IT AND THAT SETTLES IT**
Adams & Baun/Dimension/SESAC 5:14
- 2. A BROKEN HEART I GAVE — Lindberg**
Benson/ASCAP 2:56
- 3. THE BLOOD WILL NEVER LOSE ITS POWER — Crouch**
Manna/ASCAP 3:41
- 4. IT IS WELL WITH MY SOUL — Bliss & Spafford**
Traditional 3:47
- 5. THE SAVIOR IS WAITING — Carmichael**
Sacred Songs/ASCAP 2:56

LONG PLAY 33 $\frac{1}{3}$ RPM

**LIVE
AT THE VILLAGE
PURPLE ONION**

THE SOUL SET

FEATURING
NORMAN SELDIN

JOHNSON
RECORDS

J-1001 SIDE 1

(4001-A)

1. MEDLEY: DON'T FIGHT IT (COTILLION-EAST: BMI)
DAY TRIPPER (MACLEN MUSIC: BMI) 3:34
2. MEDLEY: GEORGY GIRL (CHAPPELL MUSIC: AS)
POINCIANA (E. B. MARKS: BMI) 3:15
3. FILET AU SOUL (JOLI MUSIC: BMI) 2:20
4. IF I WERE A CARPENTER (FAITHFUL VIRTUE: BMI) 3:05
5. (BABY) YOU'LL GET IT (JOLI MUSIC: BMI) 2:18
6. SOUL SET THEME (BMI) 2:30

LONG PLAY 33 $\frac{1}{3}$ RPM

LIVE
AT THE VILLAGE
PURPLE ONION
THE SOUL SET

FEATURING
NORMAN SELDIN

JOHNSON
RECORDS

J-1001 SIDE 2

(4001-B)

1. LOVE LOVE LOVE (JOLI MUSIC: BMI) 2:30
2. OLD MAN RIVER (T. B. HARMS: AS) 2:45
3. KNOCK ON WOOD (EAST PUB.: BMI) 2:30
4. MONKEY TIME (CURTOM-NICOLET: BMI) 3:02
5. GOOD NEWS (KAGS MUSIC: BMI) 3:00
6. SHOW ME (SCOOTER MUSIC: BMI) 2:15

MUTANT CITY ACTION



MUTANT
CITY
ACIO3

SIDE A

CARDOPUSHER
FACELIFTER

PERSEUS TRAXX
AMPHITHEATRE
OF JOPPA

SIDE B

POSTHUMAN
TURN MY TAPE UP

PAUL MAC
BORROW THE SOUND

BU19 (C) BALKAN VINYL 2015
BALKANRECORDINGS.COM
LTD. EDITION 019 / 303



MUTANT CITY ACID



BALKANVINYL.COM

JAZMINA

Be FREE! (bmi)

FREEside

33rpm

side B as it may

HCR-1010

Writers: L. Oliver for Miss Works (bmi) & JOHNNYDANGEROUS for Hourglass Publishing (bmi). Produced & Arranged by JOHNNYDANGEROUS for Hourglass Publishing (bmi). Recorded at DML Studios, 17 Whitman Avenue, East Orange, New Jersey 07018. [Copyright 1995] MotherPlane Communications Media & All others, all rights reserved (WITHOUT PREJUDICE). Manufactured

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TM

33 1/3 RPM

STEREO

429 73162

XSS 73162A

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Records Inc.



9870 - 73162 - 1

DEMETRIUS PERRY

1. USE ME (K.C. Extended Version) * * 7:10

2. USE ME (D.B. Radio Edit) * 3:58

-B. Withers- Special Version From The Tabu Records Lp: "ANOTHER
WORLD" 44333/Produced by Jeff Carruthers & Demetrius Perry

*Remix by Dave Bianco, Jeff Carruthers & Demetrius
Perry at-Skip Saylor Recording, Los Angeles, CA
Remix Eng.: Dave Bianco/**Additional Production
& Remix by Keith Cohen at Larrabee Sound,
W. Hollywood, CA/Keyboard by Brad Buxer

Editing by Greg Royal/Publisher:
Interior Music (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



TM

33 1/3 RPM

STEREO

429 73162

XSS 73162B

© 1990 CBS
Records Inc.



9870 - 73162 - 1

DEMETRIUS PERRY

- 1. USE ME (K.C. Dub Version) * * 5:55**
2. USE ME (K.C. Instrumental) * * 5:05

-B. Withers- Special Version From The Tabu Records Lp: "ANOTHER
WORLD" 44333/Produced by Jeff Carruthers & Demetrius Perry

*Remix by Dave Bianco, Jeff Carruthers & Demetrius
Perry at Skip Saylor Recording, Los Angeles, CA
Remix Eng.: Dave Bianco/**Additional Production
& Remix by Keith Cohen at Larrabee Sound,
W. Hollywood, CA/Keyboard by Brad Buxer

Editing by Greg Royal/Publisher:
Interior Music (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

12" VINYL 7002 ORDER ONLINE AT MTMRECORDS.COM 7002 2005 MASON JORDEN MUSIC. MANUFACTURED BY MTM ENTERTAINMENT SOUTHEAST DIVISION. MTM CURRENTLY NEGOTIATES WITH RED DISTRIBUTION FOR DISTRIBUTION OF THE MTM PRODUCT LINE. PRINTED IN THE USA. ALL RIGHTS RESERVED. UNAUTHORIZED REPRODUCTION IS A VIOLATION OF APPLICABLE LAWS.

MAKEN THAT MONEY RECORDS

Marcia Brady



throwing it up



1 RADIO MIX
4:00

2 Instrumental
4:55

PRODUCED BY
CW SMITH



V7001

12" VINYL, TWO ORDER ONLINE AT WWW.ENTERTAINMENT.COM P&G 2006 MARWIDE/MTM MUSIC. MANUFACTURED BY MTM ENTERTAINMENT SOUTHEAST DIVISION. MTM CURRENTLY NEGOTIATES WITH RED DISTRIBUTION FOR DISTRIBUTION OF THE MTM PRODUCT LINE. PRINTED IN THE USA. ALL RIGHTS RESERVED. UNAPPROVED REPRODUCTION IS A VIOLATION OF APPLICABLE LAWS.

**MAKEN THAT MONEY
RECORDS**

Marcia Brady

throwing it up



3 EXTENDED MIX

5:59

4 ACAPPELLA

4:55

PRODUCED BY
CW SMITH



V7001

Casablanca

Record and Film Works

MECO

NBD 20149 DJ

(NBD 20149 AS)

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NOT FOR SALE**

**33 1/3 RPM
STEREO**

1. THEMES FROM SUPERMAN 9:54

Main Title Theme
The Destruction of Krypton
The Flying Sequence
*Can You Read My Mind
Chasing Rockets
Turning Back The World
End Title Theme

Songs written by John Williams except * written by
John Williams and Leslie Bricusse

Songs published by Warner-Tamerlane Publ. Corp. (BMI)
PRODUCED BY MECO MONARDO, TONY BONGIOVI,
HAROLD WHEELER

Arranged by Harold Wheeler

A Jim Burgess mix

Re-mix Engineer: Andy Abrams

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& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Casablanca

Record and Film Works



SPECIAL ONE-SIDED RECORD
(Play Other Side)

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

SAVOY

I WANT TO KNOW WHAT LOVE IS (Mick Jones)

SCS 0004 AS
SIDE A

33 1/3 RPM
TIME: 5:25

THE NEW JERSEY MASS CHOIR
FEATURING DONNIE HARPER-DONALD MALLOY
AND SHERRY MC GEE

Produced by Milton Biggman
Published by Somerset Songs Publishing Inc.
Evansongs Ltd. (ASCAP)

Recorded at Broccoli Studios/Vocal Overdubbing & Mix at Right Track
Engineer: Josh Abbey

Mastered by Don Grossinger

A Product of Savoy Records, Inc.

Manufactured and Distributed by Savoy Records, Inc.
342 Westminister Ave., Elizabeth, NJ 07208

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SAVOY

JESUS IS RIGHT ON TIME

(James Perry)

SCS 0004 BS
SIDE B

33 1/3 RPM
TIME: 7:13

THE NEW JERSEY MASS CHOIR

Produced by Milton Biggham
Published by Arisav Music, Inc.-SESAC
Mastered by Don Grossinger
A Product of Savoy Records, Inc.
Manufactured and Distributed by Savoy Records, Inc.
342 Westminster Ave., Elizabeth, NJ 07208
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20th
CENTURY
FOX
RECORDS

STEPHANIE MILLS

TCD-99
(TCD-99-AS-A)
9:00

STEREO
33 1/3 RPM

YOU CAN GET OVER

(from the "What Cha Gonna Do With My Lovin' "
album, T-583) (J. Mtume-R. Lucas)

Produced by James Mtume & Reggie Lucas

Scarab Publishing Corp./Ensign Music Corp., BMI

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®

STEPHANIE MILLS

TCD-99
(TCD-99-BS-B)
3:54

STEREO
33 1/3 RPM

DEEPER INSIDE YOUR LOVE

(from the "What Cha Gonna Do With My Lovin' "
album, T-583) (J. Mtume-R. Lucas)

Produced by James Mtume & Reggie Lucas

Scarab Publishing Corp., BMI

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PHILIP BAILEY

33 $\frac{1}{3}$ RPM
STEREO

44-05093

XSS 169761

Time: 5:18

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7464-05093-1

PHOTOGENIC MEMORY

-J. Knight - D. Sigerson - L. Clarke-

Special Version From The Columbia Lp:

"CHINESE WALL" FC 39542

Produced by Phil Collins

© 1984 COLUMBIA MARCAS REG. PRINTED IN U.S.A.

PHILIP BAILEY

33 $\frac{1}{3}$ RPM

STEREO

44-05093

XSS 169762

Time: 6:48

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7464-05093-1

CHILDREN OF THE GHETTO

-C. Amoo - E. Amoo-

Special Version From The Columbia Lp:
"CHINESE WALL" FC 39542

Produced by Phil Collins

© 1984 COLUMBIA RECORDS INC. MARCAS REG. PRINTED IN U.S.A.



Big Wheel and the Motor Mixers

SIDE 1:

12" PROMO

"Don't Forget The Motor City"

1. Radio Mix (3:48)

2. Authentic Mix (6:15)

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DISTRIBUTED BY QUALITY RECORDS
8484 Wilshire Blvd., Suite 650
Beverly Hills, CA 90211



Big Wheel and the Motor Mixers

SIDE 2:

12" PROMO

"Don't Forget The Motor City"
1. New Mix (6:15)

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TB 051A

COOLIO

MAMA, I'M IN LOVE

SIDE A

1. EDIT 4:08
2. ALBUM MIX 4:08



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TB 651B

COOLIO

MAMA, I'M IN LOVE

SIDE B

1. IT TAKES A THIEF* (EDIT) 5:02
2. (ALBUM MIX) 5:06
3. MAMA, I'M IN LOVE FEATURING LESHAUN
(INSTRUMENTAL) 4:09





SIDE A
SV-119

Produced by:
Patrick Roberts
1997

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

LOVING IS A THING
(M. MYRIE)
BUJU BANTON

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Shocking Vibes

**SIDE B
SV-119**

**Produced by:
Patrick Roberts
1997**



Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

VERSION: BLACKOUT

A. THOMAS / S. MARSDEN

MIXED BY:

A. THOMAS

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THE TIME

PRO-A-2159

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**SIDE 1
33 1/3 RPM**

PRODUCED BY MORRIS DAY & THE STARR ★ COMPANY
From the forthcoming Warner Bros. album
ICE CREAM CASTLE (1-25109)

ICE CREAM CASTLES 7:33
(Morris Day)

Tionna Music ASCAP
© 1984 Warner Bros. Records Inc.
for the U.S.



THE TIME

PRO-A-2159
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SIDE 2
33 1/3 RPM

PRODUCED BY MORRIS DAY & THE STARR ★ COMPANY
From the forthcoming Warner Bros. album
ICE CREAM CASTLE (1-25109)

ICE CREAM CASTLES (Edit) 3:37
(Morris Day)

Tionna Music ASCAP
© 1984 Warner Bros. Records Inc.
for the U.S.

GIANT
45

A WARNER COMMUNICATIONS COMPANY

THE WORLD'S FAMOUS SUPREME TEAM

45 RPM
STEREO

0-96956
A SIDE

HEY D.J.

(R. Larkins, Jr./L. Price/S. Hague/M. McLaren)
April Music Inc., ASCAP/Chappel Music, ASCAP/
Copyright Control/Vocal/ST-DM-46180-SP/6:10

EXTENDED VERSION
Produced by Stephen Hague
© 1984 Virgin Records Ltd.



ISLAND RECORDS, INC.

*TM OWNED BY ANTELES COMMUNICATIONS LTD.



BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA

GIANT
45

**THE WORLD'S FAMOUS
SUPREME TEAM**

**45 RPM
STEREO**

**0-96956
B SIDE**

HEY D.J.

(R. Larkins, Jr./L. Price/S. Hague)

April Music Inc., ASCAP/Chappel Music, ASCAP

ST-DM-46181-SP/6:02

EXTENDED INSTRUMENTAL VERSION

Produced by Stephen Hague

© 1984 Virgin Records Ltd.



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A WARNER COMMUNICATIONS COMPANY



N.Y.N.Y.

75 ROCKEFELLER PL

ATLANTIC RECORDING CORP.

DISC BY

RYUICHI SAKAMOTO

“Risky”

FEATURING

Iggy Pop

SPECIAL ULTIMIX EDIT

PLUS REMIX BY

Julian
Mendelsohn

EAS 1042-S1

Epic

RYUICHI SAKAMOTO

33 1/3 RPM
STEREO

© 1987 CBS/
Sony Inc.



EAS 1042
XSS 177681
Time: 7:29

RISKY (Ultimix Edit)

-J. Osterberg - R. Sakamoto - B. Laswell- Taken From The Epic
Lp: "NEO GEO" BFE 40994/Produced by Bill Laswell &
Ryuichi Sakamoto/Remix by Julian Mendelsohn/Special
edited version by Les Massengale and Bradley D.
Hinkle/Publisher: Enemy Publishing/James
Osterberg Music (admin. by Bug) (BMI)
Yano Music Publ. Co., Ltd. (admin.
by W B Music Corp.) (ASCAP)

DEMONSTRATION
NOT FOR SALE

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

3-12-88
Epic

RYUICHI SAKAMOTO

33 1/3 RPM
STEREO

© 1987 CBS/
Sony Inc.

EAS 1042
XSS 177643
Time: 6:55

RISKY (Remix)

-J. Osterberg - R. Sakamoto - B. Laswell- Taken From The Epic Lp:
"NEO GEO" BFE 40994/Produced by Bill Laswell & Ryuichi
Sakamoto/Remix by Julian Mendelsohn/Publisher: Enemy
Publishing/James Osterberg Music (admin. by Bug)
(BMI)/Yano Music Publ. Co., Ltd. (admin.
by W. B. Music Corp.) (ASCAP)

DEMONSTRATION
NOT FOR SALE

"EPIC" IS A TRADEMARK OF CBS INC. / MARCA REG.

12
INCH

Music 3-12-88



STEREO
33 1/3 RPM

DMD 1145
A SIDE

GEOFFREY WILLIAMS
THERE'S A NEED IN ME
VOCAL/EXTENDED REMIX/6:28

(Simon Stirling/Geoffrey Williams)
Hidden Pun Music, Inc., BMI
ST-DM-53897-SP

Produced by Andi Longhurst
Remixed by Merlin Bobb

Engineered by Alan Gregorie

Extended Remix of Atlantic LP 81786 -

"HEROES, SPIES AND GYPSIES"

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A WARNER COMMUNICATIONS COMPANY

12
INCH



STEREO
33 1/3 RPM

DMD 1145
B SIDE

GEOFFREY WILLIAMS
THERE'S A NEED IN ME

RADIO MIX/4:44

EDITED VERSION/3:42

DUB VERSION/3:29

(Simon Stirling/Geoffrey Williams)

Hidden Pun Music, Inc., BMI

ST-DM-53898/53899/53896-SP

Produced by Andi Longhurst

Remixed by Merlin Bobb

Engineered by Alan Gregorie

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DMD 1361

ANNE G.

33 1/3 RPM

STEREO

A SIDE

HEART DONOR

EDIT/3:55

RADIO REMIX*/5:20

(Anne G. and Eddie Irons for 2560 Production Co., Inc.)

2560 Publishing Company, ASCAP

ST-DM-57253/57258-SP

Arranged and produced by Anne G. and Eddie Irons for 2560 Production Co., Inc.

*Additional production and remix by Eddie Irons for 2560 Production Co., Inc.

Executive Producers: Sylvia Rhone and Merlin Bobb

Engineered by Eddie Irons

Remixed from Atlantic LP 81946 - "ON A MISSION"

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DMD 1361

ANNE G.

33 1/3 RPM

STEREO

B SIDE

HEART DONOR

12" EXTENDED REMIX*7:23

BONUS BEATS/5:05

ACAPELLA/3:49

(Anne G. and Eddie Irons for 2560 Production Co., Inc.)

2560 Publishing Company, ASCAP

ST-57255/57258/57257-SP

Arranged and produced by Anne G. and Eddie Irons for 2560 Production Co., Inc.

*Additional production and remix by Eddie Irons for 2560 Production Co., Inc.

Executive Producers: Sylvia Rhone and Merlin Bobb

Engineered by Eddie Irons

Remixed from Atlantic LP 81946 - "ON A MISSION"

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A WARNER COMMUNICATIONS COMPANY



SG 365
SG 365 A
6:07

INSTANT FUNK

SIDE A
STEREO
BMI
33 1/3 RPM

WHY DON'T YOU THINK ABOUT ME

(K. Miller-D. Jones-Lyles)

(From the Salsoul L.P. SA 8545 "Looks So Fine")

Produced by Instant Funk for Bundino Productions

Arranged by Kim Miller

Mix by Francois Kevorkian

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SG 365
SG 365 B
6:15

INSTANT FUNK

SIDE B
STEREO
BMI
33 1/3 RPM

SLAM DUNK THE FUNK

(B. Sigler-H. Scales)

(From the Salsoul L.P. SA 8545 "Looks So Fine")

Produced by Bunny Sigler for Bundino Productions

Arranged by Bunny Sigler and Harvey Scales

© 1982 Salsoul Record Corp.

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VANITY

PR-155
Side One

67077-D

PRETTY MESS (Vocal) 6:03

Lyric and Melody by VANITY

Music and Arrangement by Bill Wolfer

Jobete Music Co., Inc./Wolftoons Music (ASCAP)

PRODUCED BY WOLFER & VANITY

Single Version In The Album,
"WILD ANIMAL", 6102ML

©1984 Motown Record Corp./Distributed
in the United States by MCA Distributing, Inc.



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VANITY

PR-155
Side Two

67077-DI

PRETTY MESS (Instrumental) 4:34

Lyric and Melody by VANITY

Music and Arrangement by Bill Wolfer

Jobete Music Co., Inc./Wolftoons Music (ASCAP)

PRODUCED BY WOLFER & VANITY

Single Vocal Version In The Album,
"WILD ANIMAL", 6102ML

©1984 Motown Record Corp./Distributed
in the United States by MCA Distributing, Inc.

**"NO ONE CAN LOVE YOU
MORE THAN ME"**

**THE NEW SINGLE FROM
THE WEATHER GIRLS'
BIG GIRLS DON'T CRY LP**

**FEATURES
SPECIAL EXTENDED MIX PLUS SINGLE EDIT**

THE ENTERTAINMENT COMPANY



THE WEATHER GIRLS®

45 RPM

STEREO

44-05288

XXS 174690

Time: 4:53

© 1985 CBS Inc.



7464-05288-1

**NO ONE CAN LOVE YOU
MORE THAN ME (Extended Mix)**

-T. Britten - B. Livsey- Special Version From The Columbia/Entertainment
Co. Lp: "BIG GIRLS DON'T CRY" BFC 39980

Produced by Hank Medress & Jeff Kent for Double Vision Productions

Associate Producer: Joe Venneri

Executive Producer: Charles Koppelman for The
Entertainment Music & Television Company

Arranged by L. Leon Pendarvis for Pinwheel Productions

Mixed by Jeff Kent, Joe Venneri, Hank Medress

Remixed by Chris Lord-Alge

COLUMBIA

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THE ENTERTAINMENT COMPANY



THE WEATHER GIRLS®

45 RPM

STEREO

44-05288

XXS 174691

Time: 3:35

© 1985 CBS Inc.



**NO ONE CAN LOVE YOU
MORE THAN ME (Single Version)**

-T. Britten - B. Livsey- Special Version From The Columbia/Entertainment
Co. Lp: "BIG GIRLS DON'T CRY" BFC 39980

Produced by Hank Medress & Jeff Kent for Double Vision Productions

Associate Producer: Joe Venneri

Executive Producer: Charles Koppelman for The
Entertainment Music & Television Company

Arranged by L. Leon Pendarvis for Pinwheel Productions

Mixed by Jeff Kent, Joe Venneri, Hank Medress

Remixed by Chris Lord-Alge

COLUMBIA

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STEPHANIE MILLS

TCD-106
(TCD-106-AS-A)
33 1/3 RPM

STEREO
BPM: 110
6:26

SWEET SENSATION (Long Version)
(from the "Sweet Sensation" album, T-603)
(J. Mtume-R. Lucas)

Produced by James Mtume and Reggie Lucas for
Mtume Lucas Productions, Inc./Engineered and Mixed
by James Dougherty/Assistant Engineer:
Craig Michaels

Frozen Butterfly Publishing Co., BMI

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**20th
CENTURY
FOX
RECORDS**

STEPHANIE MILLS

TCD-106
(TCD-106-BS-B)
33 1/3 RPM

STEREO
4:33

WISH THAT YOU WERE MINE
(from the "Sweet Sensation" album, T-603)
(J. Mtume-R. Lucas)

Produced by James Mtume and Reggie Lucas for
Mtume Lucas Productions, Inc./Engineered and Mixed
by James Dougherty/Assistant Engineer:
Craig Michaels

Frozen Butterfly Publishing Co., BMI

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POSSE RECORDS

FONDA RAE

POS 1207
(POS 1207A-1787)



SIDE 1
LONG VOCAL
VERSION
TIME: 8:04

HEOBAH (Hey-O-Bah)

(F. Rae-F. Perez)

W.D. Music-Sandbox Music, Inc. (ASCAP)

Prod. by Fonda Rae, Freddie Perez & Danny Weiss

Exec. Producers: D. Wilkes & D. Weiss
for Delta Music, Inc.

Mix Engineers: Oscar Gerardo, Peter Robbins
at Unique Recording, NY

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POSSE RECORDS INC. ■ 161 WEST 54TH STREET ■ NEW YORK, NY 10019

POSSE RECORDS

FONDA RAE

POS 1207

(POS 1207B-1739)
(POS 1207B-1738)

SIDE 2

Cut 1-HEOBAH (Hey-O-Bah)

(F. Rae-F. Perez)

INSTRUMENTAL VERSION-TIME: 6:42

GUITAR SOLO: FREDDIE PEREZ

Cut 2-HEOBAH (Hey-O-Bah)

(F. Rae-F. Perez)

SHORT VOCAL VERSION-TIME: 5:05

W.D. Music-Sandbox Music, Inc. (ASCAP)

**Prod. by Fonda Rae, Freddie Perez & Danny Weiss
for Delta Music, Inc.**

**Mix Engineers: Oscar Gerardo, Peter Robbins
at Unique Recording, NY**

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Fantasy

**SPECIAL 12 INCH
DISCO MIX 45 RPM**

Jobete Music-ASCAP

Time: 7:11

Disco Mix:

Marty Blecman - John Hedges

Engineer:

Phil Kaffel

Mastered by:

Jose Rodriguez

**D-115
STEREO**

Produced by Dale Reed
for Blecman & Hedges Productions.

Executive Producers:

Marty Blecman - John Hedges

STANDING IN THE SHADOWS OF LOVE

(E. Holland-Dozier-B. Holland)

FEVER

© 1978 Fantasy Records
(D-115-A SP)

FANTASY®RECORDS, BERKELEY, CALIFORNIA



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SIDE ONE

STEREO
YD-13521
YD-13521-A

JUNE POINTER
READY FOR SOME ACTION 5:59

Norman Whitfield

Warner-Tamerlane Pub. Corp./May Twelve, BMI

From the "Baby Sister" album, BXL1-4508

**Produced by Richard Perry and
Norman Whitfield**

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SIDE TWO

STEREO
YD-13521
YD-13521-B

JUNE POINTER

ALWAYS 3:50

Scott Shelly, David Batteau, Mcon Calhoun.

Ackee Music, Inc./Crab King Music/Almo Music Corp./
David Batteau Music, ASCAP/Braintree Music, BMI

From the "Baby Sister" album, BXL1-4508

Produced by Richard Perry

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TM

SYLVIA SMITH



0 7599-20574-0

SIDE 1
0-20574

45 RPM

PRODUCED BY SYLVIA SMITH
CO-PRODUCER: FRED JENKINS
EXECUTIVE PRODUCER: HAROLD CHILDS

Remixed by Bruce Forest

- 1. HEARTBREAKER 7:30**
2. HEARTBREAKER (Bonus Beats) 3:32
(Sylvia Smith)

Syl-Ro Music Co. BMI

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Warner Communications Company

Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company



0 7599-20574-0

SYLVIA SMITH

SIDE 2
0-20574

45 RPM

PRODUCED BY SYLVIA SMITH
CO-PRODUCER: FRED JENKINS
EXECUTIVE PRODUCER: HAROLD CHILDS

Remixed by Bruce Forest

- 1. HEARTBREAKER (Dub Breaker) 5:20**
- 2. HEARTBREAKER (A Cappella) 2:50**
(Sylvia Smith)

Syl-Ro Music Co. BMI

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JULIAN LENNON

"TOO LATE FOR GOODBYES"

(Vocal/Extended Special Mix-5:55)

b/w

"TOO LATE FOR GOODBYES"

(Vocal/Short Version-3:30)

"LET ME BE"

(Vocal/Lp Version-2:12)

0-86899



0-86899

JULIAN LENNON

33 1/3 RPM

STEREO

A SIDE

TOO LATE FOR GOODBYES

VOCAL/EXTENDED SPECIAL MIX/5:55

(Julian Lennon)

Charisma Music/Chappell Music, ASCAP

ST-DM-47513-SP

Produced by Phil Ramone

Remixed by Steve Thompson

Remix Engineer: Michael Barbiero

Original Engineering: Bradshaw Leigh

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0-86899

JULIAN LENNON

33 1/3 RPM

STEREO

B SIDE

TOO LATE FOR GOODBYES

VOCAL/SHORT VERSION/3:30

LET ME BE

VOCAL/LP VERSION/2:12

(Julian Lennon)

Charisma Music/Chappell Music, ASCAP

ST-DM-47525/47129-SP

Produced by Phil Ramone

Versions of Atlantic LP 80184 - "VALOTTE"

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V-1602
(Side A)
STEREO
33 1/3 RPM



25218 - 1602 - 1



THE DRAMATICS

1. BRIDGE OVER TROUBLED WATER (5:13)
2. BRIDGE OVER TROUBLED WATER (INSTRUMENTAL) (5:13)
(Paul Simon) Paul Simon Music (BMI)/Produced by Ben Crosby,
R. McNair for Hi-C Productions, Inc./Executive producer:
Ben Crosby/Arrangement: R. McNair, Ben Crosby

© 1989, Fantasy, Inc.
(V-1602-A)

FANTASY, INC. • BERKELEY, CALIFORNIA

V-1602
(Side B)
STEREO
33 1/3 RPM



25218 - 1602 - 1



THE DRAMATICS

1. PLEASE SAY YOU'LL BE MINE (4:54)
2. PLEASE SAY YOU'LL BE MINE (INSTRUMENTAL) (4:54)
(Banks-Franklin-Walker) Ruthie Lee (BMI)/Produced by Ron Banks
for Hi-C Productions, Inc./Executive producer: Ben Crosby
Arrangement: R. Banks, L. Hyter
© 1989, Fantasy, Inc.
(V-1602-B)

FANTASY, INC. • BERKELEY, CALIFORNIA

ISLAND

JUNIE MORRISON

33 1/3 RPM
STEREO

0-96912
A SIDE
(LONG VERSION)



TEASE ME

(Walter Morrison)

Island U.S.A. Music, Inc./Jun-Trac Music, BMI
VOCAL/ST-DM-47048-SP/6:39

Produced, Performed and Directed by Walter Morrison

REMIXED BY ARTHUR BAKER

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ISLAND

JUNIE MORRISON

33 1/3 RPM
STEREO

0-96912
B SIDE
(DUB VERSION)

TEASE ME

(Walter Morrison)

Island U.S.A. Music, Inc./Jun-Trac Music, BMI

ST-DM-47041-SP/7:45

Produced, Performed and Directed by Walter Morrison

REMIXED BY ARTHUR BAKER

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TOTAL EXPERIENCE



RECORDS

SWITCH

TED1-2602-AS
© 1984
TOTAL EXPERIENCE
RECORD CO., INC.

TED1-2602
SIDE A
6:17

SWITCH IT BABY

(Jonah Ellis)
TEMP Co. (BMI)

Produced by Jonah Ellis & Lonnie Simmons
From Album TEL8-5701 "AM I STILL YOUR BOYFRIEND"

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA



TOTAL EXPERIENCE

RECORDS

SWITCH

TED1-2602-BS
© 1984
TOTAL EXPERIENCE
RECORD CO., INC.

TED1-2602
SIDE B
6:57
(Instr. Dub
Version)

SWITCH IT BABY

(Jonah Ellis)
TEMP Co. (BMI)

Produced by Jonah Ellis & Lonnie Simmons
From Album TEL8-5701 "AM I STILL YOUR BOYFRIEND"

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA

COTILLION

FATBACK

STEREO
33 1/3 RPM

DMD 841
A SIDE



LOVER UNDERCOVER

VOCAL/SPECIAL CLUB MIX/5:44

(M. Reid, G. Thomas, B. Curtis)

Clita Music, BMI/Sign Of The Twins/

Fired Up Music, ASCAP

ST-DM-47745-SP

Produced by Bill Curtis & Gerry Thomas

A Fatback Production

Remixed by Ron Saint Germain

and Gerry Thomas

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COTILLION

FATBACK

STEREO
33 1/3 RPM

DMD 841
B SIDE

LOVER UNDERCOVER

VOCAL/LP VERSION/4:38

LOVER UNDERCOVER

INSTRUMENTAL VERSION/4:26

(M. Reid, G. Thomas, B. Curtis)

Clita Music, BMI/Sign Of The Twins/

Fired Up Music, ASCAP

ST-DM-47550/47746-SP

Produced by Bill Curtis & Gerry Thomas

A Fatback Production

Remixed by Ron Saint Germain

and Gerry Thomas

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DMD 899

JAKKY BOY & THE BAD BUNCH

33 1/3 RPM

STEREO

A SIDE

DON'T GO

VOCAL/LP VERSION/6:30

(K. Rutledge, D. Roberts, R. Parker)

Zye Music, BMI

ST-DM-48731-SP

Produced by Jakky Boy for Santino Productions Inc.

Executive Producers: Alan Terhune &

Wallace "Sonny" Hawkins

From Atlantic LP 81289 -

"JAKKY BOY & THE BAD BUNCH"

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DMD 899

JAKKY BOY & THE BAD BUNCH

33 1/3 RPM

STEREO

B SIDE

DON'T GO

INSTRUMENTAL VERSION / 5:50

(K. Rutledge, D. Roberts, R. Parker)

Zye Music, BMI

ST-DM-48738-SP

Produced by Jakky Boy for Santino Productions Inc.

Executive Producers: Alan Terhune &

Wallace "Sonny" Hawkins

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A WARNER COMMUNICATIONS COMPANY

12" MOTOWN MEGA-MIX
- NEXT TIME -

*B*ROWNMARK

*The debut hit from the "FIRST BASS" of
PRINCE'S Revolution...from Brownmark's
album: JUST LIKE THAT.*

4601MG

T.T.E.D.
RECORDS

SLIM

Produced By Mike Hughes
For AM FAM Productions

33 1/3 RPM
STEREO

© 1984 T.T.E.D. Rec
ZEE-KIDD Music
(BMI)

TDE-3002A

Arranged &
Mixed By
Mike Hughes

GOOD TO GO (Vocal)

(M. Hughes, A McCloud)

Recorded & Mixed at Omega
Kst. Wash D C

Executive Producers
MAXX KIDD & REO EDWARDS

Distributed by D E T T Records, Washington, D C

T.T.E.D.
RECORDS

SLIM

Produced By Mike Hughes
For AM FAM Productions

33 1/3 RPM
STEREO

© 1984 T.T.E.D. Rec
ZEE-KIDD Music
(BMI)

TDE-3002 B

Arranged &
Mixed By
Mike Hughes

GOOD TO GO (Inst.)

(M. Hughes, A. McCloud)

Recorded & Mixed at Omega
Kst Wash D C

Executive Producers
MAXX KIDD & REO EDWARDS

Distributed by D E T T Records, Washington, D C



PROFILE™

*Loaned For
Promotional Use Only
Not For Sale*
STEREO
SIDE ONE
33 1/3 RPM

push
5-19-88

TIME 5:10
PRO-7196A-DJ

BRUTALITY
(Asher D-Daddy Freddy)

ASHER D & DADDY FREDDY

Protoons, Inc./ASCAP
Produced and Mixed by Simon Harris in Full Effect
Recorded in England
©1988 Music of Life (U.K.)

Manufactured and Distributed by Profile Records, Inc., 740 Broadway, N.Y., N.Y. 10003



PROFILE™

*Loaned For
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Not For Sale*
STEREO
SIDE TWO
33 1/3 RPM

PRO-7196B-DJ

1. DON'T STOP, DO IT

5:56

(Daddy Freddy)

2. ASHER'S REVENGE

6:10

(Asher D)

ASHER D & DADDY FREDDY

Protoons, Inc./ASCAP

Produced and Mixed by Simon Harris in Full Effect

Recorded in England

©1988 Music of Life (U.K.)

Manufactured and Distributed by Profile Records, Inc., 740 Broadway, N.Y., N.Y. 10003

LET'S GO

records

Promo Copy
Not For Sale

Side A
33 1/3 RPM

LG60012
STM Music/
Frenchman
Productions (BMI)



C. AUGUSTE CHARLES

1. "GET WITH IT (Follow That Dream) (club mix) 4:40
2. "GET WITH IT (Follow That Dream) (radio mix) 3:55
3. "GET WITH IT (Follow That Dream) (acapella) 2:17

(Charles A. Casseus)

Produced and performed by Charles A. Casseus for
The Frenchman Productions. Executive Producer: Ron Skoler, Recorded at Ian London;
engineered by Ken Wallace. Mixed at The Music Place; engineered by Dino Sargent,
Mastered by Phil Austin & Patti Firrincili at Trutone
in Haworth, N.J.

© © 1986 Let's Go Records

Distrib. & Manufactured by Plateau Records Inc. 1650 Broadway NYC 10019 212-541-7640

LET'S GO

records

Promo Copy
Not For Sale

Side B
33 1/3 RPM

LG60012
STM Music/
Frenchman
Productions (BMI)

C. AUGUSTE CHARLES

- 1. "GET WITH IT (Follow That Dream) (hearthrob mix) 5:57**
- 2. "GET WITH IT (Follow That Dream) (bonus beat) 2:10***
(Charles A. Casseus)

Produced and performed by Charles A. Casseus for
The Frenchman Productions. Executive Producer: Ron Skoler, Recorded at Ian London,
engineered by Ken Wallace. Mixed by
Keith Dumpson at Power Play in N.Y. Special thanks to Mickey
Garcia and Anthony White for drums. Mastered by Phil Austin &
Patti Firrincili at Trutone in Haworth, N.J. *Mixed by D.J. Red Alert.

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Distrib. & Manufactured by Plateau Records Inc. 1650 Broadway NYC 10019 212-541-7640

TKDISCO

© 1977

T.K. Productions,
Inc.

TM TKD Records

45 RPM

22

STEREO
TKD-A

Vocal

Time 5:00

Produced by:

Gregg Diamond

Sherlyn Pub.

Co., Inc. (BMI)

Diamond Touch

Productions, Ltd.

Publishing Co.

(ASCAP)

LOVE IN MOTION

(Gregg Diamond)

GEORGE McCRAE

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

TKDISCO

© 1977

T.K. Productions,
Inc.

™ TKD Records

45 RPM

22

STEREO
TKD-B

Vocal

Time 5:31

Produced by:

Gregg Diamond

Sherlyn Pub.

Co., Inc. (BMI)

Diamond Touch

Productions, Ltd.

Publishing Co.

(ASCAP)

GIVIN' BACK
THE FEELING

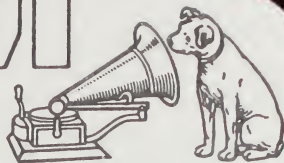
(Gregg Diamond)

GEORGE McCRAE

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

NOT FOR SALE

RCA



EVIE SANDS

Produced by Michael Stewart and Evie Sands
for Hip Pocket Productions

Side A Stereo

**JT-11549
(PD-11549)
PD-11549-A**

7:10

Intro :1:13

End: Fade

33 1/3 RPM

KEEP MY LOVELIGHT BURNIN'

(from the "Suspended Animation" album;
AFL1-2943) (Ben Weisman-Evie Sands)
Hip Pocket Music/Blen Music, ASCAP

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NOT FOR SALE

RCA



EVIE SANDS

Produced by Michael Stewart and Evie Sands
for Hip Pocket Productions

Side C Mono

**JT-11549
(PD-11549)**

JM-11549-C

7:10

Intro :1:13

End: Fade

33 1/3 RPM

KEEP MY LOVELIGHT BURNIN'

(from the "Suspended Animation" album,
AFL1-2943) (Ben Weisman-Evie Sands)
Hip Pocket Music/Blen Music, ASCAP

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© 1979 RCA RECORDS



T.M.

Philadelphia
International
Records

KENNY & JOHNNY THE WHITEHEAD BROTHERS

1

V-56020
240802B

I JUMPED OUT OF MY SKIN

(Extended Version)

(B. Sigler-M. Mitchell-J. Sigler-R. Finch)

Time—5:32

Assorted Music/Rose Tree Music

(Adm. by The Mighty Three Music Group)-BMI

(from the LP "KENNY & JOHNNY /

THE WHITEHEAD BROTHERS" ST-53028)

Produced by Bunny Sigler & Reggie Griffin

33 1/3 RPM

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T.M.

Philadelphia
International
Records

KENNY & JOHNNY THE WHITEHEAD BROTHERS

2

V-56020
240804

DON'T YOU KNOW YOU LET ME DOWN

(V. Carstarphen-A. Grantham-J. Whitehead III-
K. Whitehead-A. Whitehead)

Time—4:38

Assorted Music (Adm. by The Mighty Three Music
Group)/American League Music-BMI/ASCAP

(from the LP "KENNY & JOHNNY /
THE WHITEHEAD BROTHERS" ST-53028)

Produced by Victor Carstarphen

33 1/3 RPM

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Sutra

SUD 030
(SUD 030 A)

SIDE A

ANGELA

ALL HUNG UP 5:41

(Joe Badlotto/Jack Michaels)

Amber Pass Music, Inc./J.G.J. Music (ASCAP)

Executive Producers: Gary Greenberg & Jack Michaels

Produced by Joe Badlotto for

"Berry Bandit Productions, Inc."

"A Jonathan Fearing Mix"

Mix Engineer: Jay Mark

Synthesizer Solo by Fred Zarr

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Marketed and Distributed by Sutra Records, Inc., 1790 Broadway, New York, N.Y. 10019

Sutra

SUD 030
(SUD 030 B)

SIDE B

ANGELA

ALL HUNG UP (Dub Version) 7:20

(Joe Badlotto/Jack Michaels)

Amber Pass Music, Inc./J.G.J. Music (ASCAP)

Executive Producers: Gary Greenberg & Jack Michaels

Produced by Joe Badlotto for

"Berry Bandit Productions, Inc."

"A Jonathan Fearing Mix"

Mix Engineer: Jay Mark

Synthesizer Solo by Fred Zarr

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Marketed and Distributed by Sutra Records, Inc., 1790 Broadway, New York, N.Y. 10019

PROFILE™

SIDE ONE
33⅓ RPM
STEREO

PRO-7034A
Time: 9:30

CATCH ME
(I'M FALLING IN LOVE)

(Ian Stephens)

MARSHA RAVEN

Chappell Music Co. (ASCAP)

Produced by IAN ANTHONY STEPHENS

Arranged by IAN STEPHENS & WINSTON SELA

Licensed from Passion Records UK

© 1983 Skratz Music

Manufactured and Distributed by Profile Records, Inc., 250 West 57th Street, N.Y., N.Y. 10107

PROFILE™

**SIDE TWO
33 1/3 RPM
STEREO**

**PRO-7034B
Time: 8:25
INSTRUMENTAL**

**CATCH ME
(I'M FALLING IN LOVE)**
(Ian Stephens)

MARSHA RAVEN

Chappell Music Co. (ASCAP)
Produced by IAN ANTHONY STEPHENS
Arranged by IAN STEPHENS & WINSTON SELA
Licensed from Passion Records UK
© 1983 Skratz Music

Manufactured and Distributed by Profile Records, Inc., 250 West 57th Street, N.Y., N.Y. 10107

ON POINT

PROMOTIONAL USE
ONLY

Side A

It's All Good (Radio Version)
It's All Good (TV Version)



For booking or more info contact
Terryl Daluz (203) 668-8736
Mike Daluz (305) 364-3395

ON POINT

PROMOTIONAL USE
ONLY

Side B

It's All Good (Instrumental)
It's All Good (Acapella)



For booking or more info contact
Terryl Daluz (203) 668-8736
Mike Daluz (305) 364-3395

MARY DAVIS

HAVE YOU

B E E N

LOVED?

45 78866 81

1 2 " M I X E S



33 1/3 RPM
STEREO
45 73366
XSS 73366A
© 1990 CBS
Records Inc.



9870 - 73366 - 1



MARY DAVIS

1. HAVE YOU BEEN LOVED? (Extended Mix) 6:26
2. HAVE YOU BEEN LOVED? (Radio Mix) 4:00

-D. Simmons-K. Roberson- Special Version From The Tabu/Epic Records Release:
"SEPARATE WAYS" 40978/Produced by Daryl Simmons & Kayo for LaFace,
Inc./Remixed by Daryl Simmons & Kayo for LaFace, Inc. at Encore
Recording, Burbank & Soundscape Studios, Atlanta/Remix Eng.: Barney
Perkins/Asst. Remix Eng: Milton Chan/Edits: Jimmy Dutt
Rap: Daryl Simmons/Publishers: Hip Trip Music
Kear Music/Green Skirt Music (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St. New York City



33 1/3 RPM
STEREO
45 73366
XSS 73366B
© 1990 CBS
Records Inc.



9870 - 73366 - 1

MARY DAVIS

- 1. HAVE YOU BEEN LOVED? (N.E.D. Dub) 5:23**
- 2. HAVE YOU BEEN LOVED? (Instrumental) 4:06**

-D. Simmons-K. Roberson- Special Version From The Tabu/Epic Records Release:

"SEPARATE WAYS" 40978/Produced by Daryl Simmons & Kayo for LaFace,

Inc./Remixed by Daryl Simmons & Kayo for LaFace, Inc. at Encore
Recording, Burbank & Soundscape Studios, Atlanta/Remix Eng.: Barney

Perkins/Asst. Remix Eng: Milton Chan/Edits: Jimmy Dutt

Rap: Daryl Simmons/Publishers: Hip Trip Music

Kear Music/Green Skirt Music (BMI)

Distributed by CBS Records / CBS Inc. / 51 W. 52 St. New York City

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CANDI STATON

SIDE A
33 $\frac{1}{3}$ RPM
Time: 4:47

LA 8012
(LA-8012-A)
STEREO

**"WITHOUT YOU I CRY"
DANCE VERSION**

(D. Crawford)

Publisher: DaAnn Music Company/Ellipsis Music Corp. (ASCAP)

Produced and arranged by Dave Crawford
for Dave Crawford Productions

© 1981 Dave Crawford Productions

National Dist. Jamie/Guyden
Dist. Corp.

RECORDS
TM

★ LOS ANGELES ★ ATLANTA ★ DAVE CRAWFORD PRODUCTIONS ★ PRINTED IN U.S.A. ★

P.O.W.
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MCA RECORDS

L33-18021
MCA 9440

SIDE ONE
12" 33 1/3 R.P.M.

GOGOYA (Hype Rap Remix) **5:00 BMI**
GOGOYA (The US Clubadub) **4:41 BMI**
(Peter Coll) Peter Coll Music

(Contains "LET'S START THE DANCE"*) ASCAP
(*Hamilton Bohannon)

*Intersong-USA, Inc./*Bohannon Phase II Music

PRODUCED BY ROSS M. ROTA FOR
ROSS ROTA PRODUCTIONS

Co-Produced by Johnny Young and Mark Black
Additional Production, Remix, & Edit by Frankie "Bones"
& Tommy Musto for Bonesbreak/Northcott Productions
Executive Producers: Louil Silas, Jr.
and Ross M. Rota

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P.O.W.
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® MCA RECORDS

L33-18021

MCA 9441

SIDE TWO

12" 33 1/3 R.P.M.

GOGOYA (The Hip House Remix) 6:00 BMI

GOGOYA (The Uk Clubadub) 5:43 BMI
(Peter Coll) Peter Coll Music

(Contains "LET'S START THE DANCE"*) ASCAP
(*Hamilton Bohannon)

*Intersong-USA, Inc./ *Bohannon Phase II Music

PRODUCED BY ROSS M. ROTA
FOR ROSS ROTA PRODUCTIONS

Co-Produced by Johnny Young and Mark Black
Additional Production, Remix, & Edit by Frankie "Bones"
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and Ross M. Rota

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J-REMI
So Beautiful

Feat. Lord Tariq and Peter Guns

This Side
Clean w/ Rap
Street
Instrumental

That Side
Clean w/o Rap
Instrumental
Accapella

KINETIC RECORDS

K54684-WL



Stereo

MAN RECORDS



JON GIBSON

45-RPM

RI9015

Printed in U.S.A.

SIDE A

AIN'T IT PRETTY (Radio Mix) 3:59

Jon Gibson / © Sea Goat Music (ASCAP)

AIN'T IT PRETTY (Extended Club Mix) 5:33

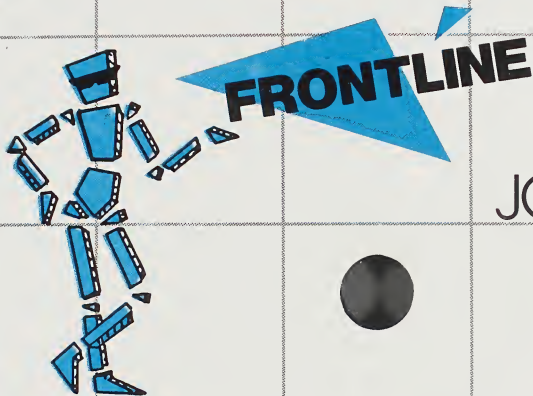
Jon Gibson / © Sea Goat Music (ASCAP)

Produced by Felton Pilate and Jon Gibson

© & © 1986 Man Records, 4100 Peralta Blvd., Fremont,
CA 94536 / Frontline Records, P.O. Box 28450,
Santa Ana, CA 92799-8450.

Stereo

MAN RECORDS



JON GIBSON

45-RPM

RI9015

Printed in U.S.A.

SIDE AA

GOD LOVES A BROKEN HEART (Radio Mix) 3:59

Jon Gibson / © Sea Goat Music (ASCAP)

AIN'T IT PRETTY (Instrumental) 4:17

Jon Gibson / © Sea Goat Music (ASCAP)

Produced by Felton Pilate and Jon Gibson

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CA 94536 / Frontline Records, P.O. Box 28450,
Santa Ana, CA 92799-8450

Casablanca

Record and Film Works

VILLAGE PEOPLE

SIDE 1

33 1/3 RPM

STEREO

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NOT FOR SALE

56

NBD 20166 DJ

(NBD 20166 AS)

1. GO WEST 6:38

(J. Morali-H. Belolo-V. Willis)

Can't Stop Music (BMI)

From the Casablanca LP "GO WEST" NBLP 7144

PRODUCED BY JACQUES MORALI for Can't Stop Prods.

Executive Producer: Henri Belolo

Strings & Horns arranged & conducted by Horace Ott

Jacques Morali's asst. & engineer:

Michael Hutchinson

© 1979 Casablanca Record

& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Casablanca Record and Film Works

VILLAGE PEOPLE

SIDE 2

33 1/3 RPM

STEREO

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NOT FOR SALE

56

NBD 20166 DJ

(NBD 20166 BS)

1. CITIZENS OF THE WORLD 6:38

(J. Morali-H. Belolo-V. Willis)

Can't Stop Music (BMI)

From the Casablanca LP "GO WEST" NBLP 7144

PRODUCED BY JACQUES MORALI for Can't Stop Prods.

Executive Producer: Henri Belolo

Strings & Horns arranged & conducted by Horace Ott

Jacques Morali's asst. & engineer:

Michael Hutchinson

©1979 Casablanca Record

& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



SIDE A
STEREO 33 $\frac{1}{3}$ RPM
BSR-DV-066

Gould Music-BMI
COTT
© © 1987

WINSFORD DEVINE

1. DRAGON

2. DRAGON (Club Mix)

Written by: Winsford Devine
Arranged by: Leston Paul

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047



Records

Exercise
SIDE B

**STEREO 33 $\frac{1}{3}$ RPM
BSR-DV-066**

**Gould Music-BMI
COTT
© © 1987**

WINSFORD DEVINE

1. I BARATIELÉ

Written by: Winsford Devine
Arranged by: Leston Paul
and Eddie Quarles

2. PUSHERS

Written by: Winsford Devine
Arranged by: Leston Paul

**Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047**

TEST PRESSING FROM
WEA MANUFACTURING

wea

1400 E. LACKAWANNA AVE.
OLYPHANT, PA 18448

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9/17/98

ACC'T MOTOWN

TITLE "BASS REMIX" (5:07) INSTRUMENTAL (5:07)

ARTIST WILLIE MAX "CAN'T GET ENOUGH"

MTX. NO. 374633093-1A

REC. NO. 374633093-1

TEST PRESSING FROM
WEA MANUFACTURING

wea

1400 E. LACKAWANNA AVE.
OLYPHANT, PA 18448

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9/17/98

ACC'T MOTOWN

TITLE "SUAVE HOUSE REMIX" (4:14) INSTRUMENTAL (4:14)

ARTIST WILLIE MAX "CAN'T GET ENOUGH"

MTX. NO. 374633093-1B

REC. NO. 374633093-1

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Capitol MARCA REG.

FREDA PAYNE

STEREO
SPRO-8922
S95275

TIME
5:52

HAPPY DAYS ARE HERE AGAIN/
HAPPY MUSIC (Dance The Night Away)
(Yellen-Ager/Scarborough-Sigidi)

Warner Bros. Music-ASCAP/
Alexscar Music/Sigidi's Song-BMI

Produced by Skip Scarborough for Relmarc Productions
Arranged by David N. Crawford,
Skip Scarborough & Sigidi

NOT FOR SALE
33-1/3 RPM

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Capitol MARCA REG.

FREDA PAYNE

STEREO
SPRO-8923
S95237A

TIME
5:32

I'LL DO ANYTHING FOR YOU
(D. Crawford-J. Evans)

Startingate Music/Irving Music, Inc.-BMI
Produced by Skip Scarborough for Relmarc Productions
Arranged by David N. Crawford

NOT FOR SALE
33-1/3 RPM

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**SIX MONTHS
IN A LEAKY BOAT 4:11**

(T. Finn-Split Enz)

(From the A&M album "Time And Tide" SP-4894)

SP-17192

Enz Music
(BMI)

(SP-017192-A)

STEREO

33 $\frac{1}{3}$ RPM



SPLIT ENZ

Produced by Hugh Padgham and Split Enz

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Manufactured and Distributed by A&M Records, Inc.



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1. **HELLO SANDY ALLEN** 3:46

(N. Finn)

2. **NEVER CEASES TO AMAZE ME** 3:03

(T. Finn)

(From the A&M album "Time And Tide" SP-4894)

SP-17192

Enz Music
(BMI)

(SP-017192-B)

75

STEREO

33 1/3 RPM



SPLIT ENZ

Produced by Hugh Padgham and Split Enz

© 1982 Mushroom Records, Pty. Ltd.

Manufactured and Distributed by A&M Records, Inc.



VICTOR WAILL

Y SU GRUPO PANELA



LADO A
33 1/3 RPM
Stereo
K-6071

DIPTONGO DE AMOR (4:16)

(Alfonso Vasquez "Pochi")

QUISQUEYA PUBLISHING — ASCAP

Producción:

Alfonso Vasquez "Pochi" y Victor Wail

Productor Ejecutivo:

MATEO SAN MARTIN

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VICTOR WAILL Y SU GRUPO PANELA



LADO B
33 1/3 RPM
Stereo
K-6071

LA TORTOLITA (5:00)
(Charlie Mosquea)
QUISQUEYA PUBLISHING — ASCAP

Producción:

Alfonso Vasquez "Pochi" y Victor Wail

Productor Ejecutivo:

MATEO SAN MARTIN

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polydor

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33 1/3 RPM
132/BPM**

ALICIA BRIDGES

**Lowery Music Co., Inc.
(BMI)**

**STEREO
PRO 080
(78 NP 3648)**



BODY HEAT 5:20
(A. Bridges/S. Hutcheson)

From Polydor Album PD-1-6158 "ALICIA BRIDGES"

Produced by Steve Buckingham for The Lowery Group

"A JIM BURGESS MIX"

©1978 POLYDOR INCORPORATED

16 MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N.Y. 10019

MAGIQ

*L***ATE** *Ni***TE**

H U N E E Z

SPECIAL 12" MIXES

45-73364 81



33 1/3 RPM
STEREO
45 73364
XSS 73364A
© 1990 CBS
Records Inc.



9870 - 73364 - 1

LATE NITE MAGIC

1. HUNEEZ (Extended Magic Mix) 5:46

2. HUNEEZ (Huneez In The House Mix) 5:44

-V. Smith-A. Colston- Special Version From The Tabu/Epic Records
Release: "VERSATILITY" 46015/Produced by Teddy Bolden and
John Bolden for Tejo Productions/Co-produced and remixed by
Shockin' A.C. and Rock Vee for Magical Productions
Publisher: Interior Music Corp. (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



33 1/3 RPM
STEREO
45 73364
XSS 73364B
© 1990 CBS
Records Inc.



9870 - 73364 - 1

LATE NITE MAGIC

1. HUNEEZ (Magic Radio Mix) 4:01

2. HUNEEZ (Extended Magic Mix-T.V. Track) 5:43

-V. Smith-A. Colston- Special Version From The Tabu/Epic Records
Release: "VERSATILITY" 46015/Produced by Teddy Bolden and
John Bolden for Tejo Productions/Co-produced and remixed by
Shockin' A.C. and Rock Vee for Magical Productions
Publisher: Interior Music Corp. (BMI)

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

Meiz 47

3-12-82

L.A. DREAM TEAM

PROMOTIONAL ONLY - NOT FOR SALE

MCA RECORDS

L33-17500

MCA 7630

SIDE ONE

12" PROMO

33 1/3 R.P.M.

SHE ONLY ROCK AND ROLLS

(Dance Mix) 7:50 ASCAP/BMI

(Rudy Pardee-Michael Perison-Victor Brooks)

Original version appears on the MCA LP,

MCA-42042, "Bad To The Bone"

**PRODUCED BY THE L.A. DREAM TEAM FOR
DREAM TEAM PRODUCTIONS**

Remixed and additional production supervised by: Louil Silas, Jr.

Remix Engineer: Keith "K.C. Cohen

Assistant Engineer: Peter Arate

Additional Production: Jeff Lorber and Tim Gedemer

Beblica Music/Sister Beblica Music

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Records, Inc.

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L.A. DREAM TEAM

PROMOTIONAL ONLY - NOT FOR SALE

SHE ONLY ROCK AND ROLLS

(Radio Edit) 4:44 ASCAP/BMI

SHE ONLY ROCK AND ROLLS

(Instrumental) 7:50 ASCAP/BMI

MCA RECORDS

L33-17500

MCA 7631

SIDE TWO

12" PROMO

33 1/3 R.P.M.

SHE ONLY ROCK AND ROLLS

(Percussapella) 4:44 ASCAP/BMI

SHE ONLY ROCK AND ROLLS

(Bonus Beats) 3:15 ASCAP/BMI

(Rudy Pardee-Michael Perison-Victor Brooks)

Original version appears on the MCA LP,

MCA-42042, "Bad To The Bone"

PRODUCED BY THE L.A. DREAM TEAM

FOR DREAM TEAM PRODUCTIONS

Remixed and additional production supervised by Louil Silas, Jr.

Remix Engineer: Keith "K.C. Cohen

Assistant Engineer: Peter Arate

Additional Production: Jeff Lorber and Tim Gedemer

Beblica Music/Sister Beblica Music

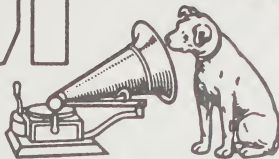
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NOT FOR SALE

RCA



9.9

1, Produced by Dimples for DRK PRODUCTIONS,
INC./2, Produced by Dimples for DRK
PRODUCTIONS, INC./Remix Engineer: Bob Rosa

Side A Stereo

JW-14204

JW-14204-A

1. 4:48 2. 5:00

33 $\frac{1}{3}$ RPM

1. I LIKE THE WAY YOU DANCE
(LP Version)

(Dimples-B. Wilson)

2. I LIKE THE WAY YOU DANCE
(Dub Version)

(Dimples-B. Wilson)

(from the "9.9" album, NFL1-8049)

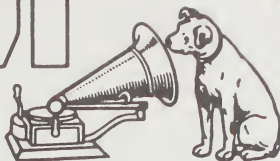
Dat Richfield Kat Music, BMI
Songs Can Sing, ASCAP

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NOT FOR SALE

RCA



9.9

Produced by Dimples for DRK PRODUCTIONS, INC.
Remix Engineer: Bob Rosa

Side B Stereo

JW-14204

JW-14204-B

4:44

33 $\frac{1}{3}$ RPM

**I LIKE THE WAY YOU DANCE
(Dance Version)**

(from the "9.9" album, NFL1-8049)
(Dimples-B. Wilson)

Dat Richfield Kat Music, BMI
Songs Can Sing, ASCAP

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Casablanca

Record and Film Works

PROMOTION COPY
NOT FOR SALE

33 1/3 RPM
STEREO

NBD 20239 DJ
(81 CS 165)

THE FOUR TOPS LET ME SET YOU FREE 4:24

(David Wolfert/Sandy Linzer)

Produced by David Wolfert for The Entertainment Company

Executive Producer: Charles Koppelman

From Album NBLP 7258 "TONIGHT!"

Songs of Manhattan Island Music Co.,

A Div. of Whitehaven Pub. Corp./

Unichappell Music, Inc./

Sandy Linzer Productions, Inc. (BMI)

© 1981 PolyGram Records, Inc.

18

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



33 $\frac{1}{3}$ RPM
STEREO
© 1983 CBS Inc.

479 03956
AA-AF 479 03956-3
Time: 8:55

THE S.O.S. BAND
JUST BE GOOD TO ME

-T. Lewis - J. Harris III-

Special Version From The Tabu Lp:
"ON THE RISE" FZ 38697

Arranged by Terry Lewis and James Harris III

Produced by JIMMY JAM AND TERRY LEWIS
FOR FLYTE TYME PRODUCTIONS

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City



33 $\frac{1}{3}$ RPM
STEREO

© 1983 CBS Inc.

429 03956
AA-AF 429 03956-4
Time: 10:18

THE S.O.S. BAND
JUST BE GOOD TO ME (Long Version)

-T. Lewis - J. Harris III-

Special Version From The Tabu Lp:
"ON THE RISE" FZ 38697

Arranged by Terry Lewis and James Harris III

Produced by JIMMY JAM AND TERRY LEWIS
FOR FLYTE TYME PRODUCTIONS

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

PROFILE™

**STEREO
SIDE ONE
33⅓ RPM**

**PRO-7084A
TIME 6:05**

I WANNA BE A COWBOY
(Chatton-Ramsden-Richards-Seopardi)
BOYS DON'T CRY

Copyright Control
Produced by Boys Don't Cry
Engineered by Tony Taverner and Chris Potter
©1985 Legacy Records (London)

Manufactured and Distributed by Profile Records, Inc., 1775 Broadway, N.Y., N.Y. 10019

PROFILE

**STEREO
SIDE TWO
33 1/3 RPM**

**PRO-7084B
TIME 6:05
INSTRUMENTAL**

I WANNA BE A COWBOY
(Chatton-Ramsden-Richards-Seopardi)
BOYS DON'T CRY

Copyright Control
Produced by Boys Don't Cry
Engineered by Tony Taverner and Chris Potter
© 1985 Legacy Records (London)

Manufactured and Distributed by Profile Records, Inc., 1775 Broadway, N.Y., N.Y. 10019

**DEMONSTRATION
NOT FOR SALE**

SKOOL BOYZ

33 $\frac{1}{3}$ RPM
STEREO
© 1984 CBS Inc.

AS 1923
XSS 169768
Time: 4:19

NOTHING LIKE A SLOW DANCE

-S. Sheppard - C. Matthews-

Taken From The Columbia Lp: "SKOOL BOYZ" BFC 39481

Publisher: Skool Boyz Publishing/We Two Co./Warner-
Tamerlane Publishing Corp. (BMI)

Produced by Skool Boyz

A Bunky 7 Production

Executive Producer:

Bunky Sheppard

© "COLUMBIA"
MARCAS REG. PRINTED IN U.S.A.

**DEMONSTRATION
NOT FOR SALE**

SKOOL BOYZ

33 1/3 RPM
STEREO
© 1984 CBS Inc.

AS 1923
XSS 169769
Time: 4:36

**NOTHING LIKE A SLOW DANCE
(INSTRUMENTAL)**

-S. Sheppard - C. Matthews-

Taken From The Columbia Lp: "SKOOL BOYZ" BFC 39481

Publisher: Skool Boyz Publishing/We Two Co./Warner-
Tamerlane Publishing Corp. (BMI)

Produced by Skool Boyz

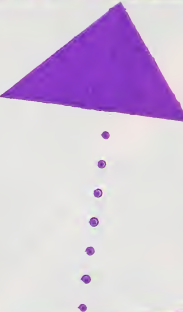
A Bunky 7 Production

Executive Producer:

Bunky Sheppard

© "COLUMBIA", MARCA REG. PRINTED IN U.S.A.

BEDROCK



12" MOTOWN MEGA MIX
(6:04)

FOLLOWING UP THREE GIANT

GEORGIO

DANCE SMASHES FROM HIS
DEBUT ALBUM, "SEXAPPEAL"

PR-224



Distributed in
the United
States by MCA
Distributing, Corporation

FOR PROMOTIONAL USE ONLY/NOT FOR SALE

GEORGIO

**PR-224
SIDE ONE**

**67960
© 1987 Motown
Record Corporation**

"BEDROCK" (Club Mix) 6:04

**Georgio's Music & Stone Diamond Music Corporation.
(All Rights Administered By Stone Diamond Music
Corporation.)**

**Written, Directed, Arranged and Produced by GEORGIO
Remix by David Morales & Michael Hacker For Def Mix
Productions Additional Production by Dave Morales**

**Remix Engineer: Tony Smalios
Original Version In Album: "SEXAPPEAL", 6229ML**

*Link
3/2/88*



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States by MCA
Distributing, Corporation

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GEORGIO

**PR-224
SIDE TWO**

67961/67966
© 1987 Motown
Record Corporation

"BEDROCK"

Georgio's Music & Stone Diamond Music Corporation.
(BMI) (All Rights Administered By Stone Diamond
Music Corporation.)

Band 1. DUB A DUB A DOO MIX (6:37)

Band 2. RADIO EDIT (4:08)

Written, Directed, Arranged and Produced by **GEORGIO**
Remix by David Morales & Michael Hacker For Def Mix
Productions Additional Production by Dave Morales
Remix Engineer: Tony Smalios

Original Version In Album: **"SEXAPPEAL"**
6229ML

UNIDISC

Three Degrees

SPEC 1266
Stereo

Side A
33 1/3 RPM

DIRTY OL' MAN (8:23)

-K. Gamble-L. Huff-

Produced By Kenny Gamble, Leon Huff

Publisher: Mighty Three Pub. BMI

© 1973 CBS Inc.

UNIDISC

Jackie Moore
THIS TIME BABY (7:04)

-C. James-L. Bell-

Produced by Bobby Eli. Publisher: Mighty Three Music BMI

© 1979 CBS Inc.

SPEC 1266
Stereo

Side B
33 1/3 RPM

Angela Clemmons
GIVE ME JUST A LITTLE MORE TIME (7:40)

-E. Wayne-B. Holland-

Produced by Paul Leka. Publisher: Gold

Forever Music Inc. BMI

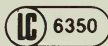
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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN, KEIN VERLEIH! KEINE UNERLAUBTE Vervielfältigung, Vermietung, Aufführung, Sendung!

ZYX 5733

zyx records

MIQUEL BROWN



45 UpM



Side 1

© 1987

zyx • rec®

CLOSE TO PERFECTION

(Ian Levine / Fiachra Trench)

8:20

Record Shack

Produced by Ian Levine & Fiachra Trench

MADE IN GERMANY



ZYX 5733
zyx records
MIQUEL BROWN

LC 6350

45 UpM

GEMA

Side 2

© 1987

zyx • rec [®]

CLOSE TO PERFECTION

(Instrumental)

(Ian Levine / Fiachra Trench)

7:28

Record Shack

Produced by Ian Levine & Fiachra Trench

MADE IN GERMANY

**DEMONSTRATION
NOT FOR SALE**

JIMMY CLIFF

33 1/3 RPM

STEREO

© 1988 CBS
Records Inc.

44 07565

XSS 177561

Time: 7:07

LOVE ME LOVE ME (POPSTAND REMIX)

-J. Cliff- Special Version From The Columbia Lp: "HANGING FIRE"

FC 40845/Produced by Khalis Bayyan (Ronald Bell), I.B.M.C.,

and Jimmy Cliff/Additional production and remix: Murray

Elias and Justin Strauss for Popstand Productions

Remix Engineer: Doug Grama/Edits by Chep

Nunez/Publisher: Libbert

Music, Inc. (BMI)

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0-86977

JENNY BURTON

33 1/3 RPM

STEREO

A SIDE

REMEMBER WHAT YOU LIKE

(John Robie) STM Music Inc./Indulgent Music, BMI
Vocal/ST-DM-45614-SP/7:00

Produced, Arranged & Mixed by John Robie
for PLATEAU RECORDS, INC.

From Atlantic LP 80122 -

"IN BLACK AND WHITE"

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75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY



0-86977

JENNY BURTON

33 1/3 RPM

STEREO

B SIDE

PLAYERS

(John Robie) STM Music Inc./Indulgent Music, BMI

Vocal/ST-DM-45615-SP/6:20

Produced, Arranged & Mixed by John Robie
for PLATEAU RECORDS, INC.

From Atlantic LP 80122 -

"IN BLACK AND WHITE"

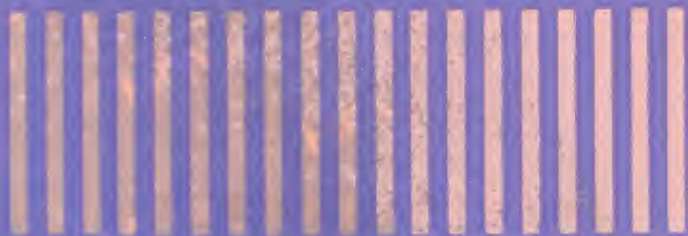
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CHEYNE



PRIVATE JOY

(EXTENDED DANCE REMIX)

MCA 23583

MIDNIGHT

Star

DO IT

(ONE MORE TIME)

SPECIAL 12" MIXES

LP MIX

EXTENDED CLUB MIX

DUB MIX

'TIL YOU DROP HOUSE MIX

HOUSE RADIO EDIT

HOUSE DUB MIX

429 74509 S1

Solar

SOUND OF LOS ANGELES RECORDS



1355 - 74509 - 1

33 1/3 RPM

STEREO

429 74509

XSS 74509A

© 1990 CBS

Records Inc.



MIDNIGHT STAR

1. DO IT (ONE MORE TIME) (LP Mix) 5:12
2. DO IT (ONE MORE TIME) (Extended Club Mix) 7:37
3. DO IT (ONE MORE TIME) (Dub Mix) 5:21

-B. Simmons-B. Lovelace-M. Gentry-B. Lipscomb-King C- Taken
From The Solar/Epic Release: "WORK IT OUT" 75316/Produced by
Midnight Star for Midnight Star Productions/Mixed by Steve
Beltran and Taavi Mota/Publishers: Epic/Solar Songs
Saba Publishing (BMI)



MANUFACTURED AND DISTRIBUTED BY CBS RECORDS INC. 11801 CENTURY PARK WEST, LOS ANGELES, CA

Solar

SOUND OF LOS ANGELES RECORDS



1355 - 74509 - 1

33-1/3 RPM

STEREO

429 74509

XSS 74509B

©1990 CBS

Records Inc.

MIDNIGHT STAR



1. **DO IT (ONE MORE TIME) (Tf You Drop House Mix)** 7:51
2. **DO IT (ONE MORE TIME) (House Radio Edit)** 5:27
3. **DO IT (ONE MORE TIME) (House Dub Mix)** 7:02

B. Simmons-B. Lovelace M. Gentry-B. Lipscomb-King C. Takan
From The Solar/Epic Release "WORK IT OUT" 75315/Produced by
Midnight Star (or Midnight) Star Productions/Mixed by Steve
Beltran and Taavi Mote/Remixers: Epic/Solar Songs
Saba Publishing (BMI)

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS INC 11801 CENTURY PARK WEST LOS ANGELES CA



TM

**THE WINANS
FEATURING MICHAEL McDONALD**

**SIDE 1
0-20819**

45 RPM

PRODUCED BY MARVIN WINANS
CO-PRODUCED BY BARRY HANKERSON,
CARVIN, MICHAEL AND RONALD WINANS
EXECUTIVE PRODUCERS

QUINCY JONES, BARRY HANKERSON AND BENNY MEDINA

From the Qwest album DECISIONS (1-25510)

- 1. LOVE HAS NO COLOR (M & M Club Mix) 6:48**
- 2. LOVE HAS NO COLOR (Kaleidoscope Mix) 4:48**
(M. Winans/P. Bady/R. Winans)

Zomba Ents. Inc./Marvin L. Winans Music (adm. by Zomba Ents. Inc.) ASCAP/
Terry Commings Publishing/Ron Win Music

Michael McDonald appears courtesy of Warner Bros. Records Inc.

© 1987 Qwest Records



**THE WINANS
FEATURING MICHAEL McDONALD**

**SIDE 2
0-20819**

45 RPM

PRODUCED BY MARVIN WINANS

CO-PRODUCED BY

BARRY HANKERSON, CARVIN, MICHAEL AND RONALD WINANS

EXECUTIVE PRODUCERS:

QUINCY JONES, BARRY HANKERSON AND BENNY MEDINA

From the Qwest album DECISIONS (1-25510)

1. LOVE HAS NO COLOR (Universal Color Mix)* 3:51

(M. Winans/P. Bady/R. Winans)

Zomba Ents. Inc./Marvin L. Winans Music (adm. by Zomba Ents. Inc.) ASCAP/

Terry Commings Publishing/Ron Win Music

2. WHAT CAN I SAY? (LP Version) 4:41

(M. Winans)

Zomba Ents. Inc./Marvin L. Winans Music (adm. by Zomba Ents. Inc.) ASCAP

*Michael McDonald appears courtesy of Warner Bros. Records Inc.

© 1987 Qwest Records



33 1/3 RPM

SIDE A

DCM-001

Shaggy

Produced by Don Moodie
& Callie for

Don One Sound Recording

Executive Producer:

Donald Moodie

Pub.:

Don One / ASCAP

Time Warner

Atlantic Records

Distribution:

V. P. Records

(718) 291-7058

Don One Sound

(718) 826 1301

Calil Records

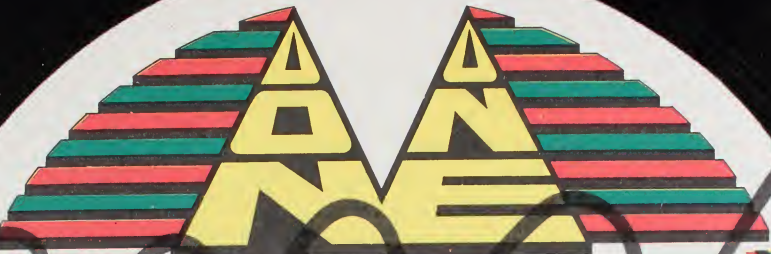
Fax: (718) 237-6006

TEMPT ME TEMPT ME

(O. BURRELL / E. WILDER)

1. RADIO MIX

2. T. V. MIX



33 1/3 RPM
SIDE B
DCM-001

Shaggy

Produced by Don Moodie
& Callie for
Don One Sound Recording
Executive Producer:
Donald Moodie

Pub.:

Don One / ASCAP
Time Warner
Atlantic Records

Distribution:
V. P. Records
(718) 291-7058

Don One Sound
(718) 826 1301

Calil Records
Fax: (718) 237-6006

TEMPT ME TEMPT ME

(O. BURRELL / E. WILDER)

1. MEGA MIX

A CAPITOL RECORDS, INC., U.S.A. RECORDING *Capitol* REGD. TRADE MARK



BOB SEGER
& THE SILVER BULLET BAND

A
45 r.p.m.

12CL 396
12CL 396A

AMERICAN STORM (Full Length Version)
(4.36) (Bob Seger)

Warner Bros. Music Ltd.

Produced by Bob Seger & Punch

From the the Capitol Album
"LIKE A ROCK"

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made by Capitol Records Inc.

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A CAPITOL RECORDS, INC., U.S.A. RECORDING *Capitol* REGD. TRADE MARK



BOB SEGER
& THE SILVER BULLET BAND

45 r.p.m.

12CL 396
12CL 396B

FORTUNATE SON
(3.15) (John Fogerty)

Prestige Music Ltd.

Produced by Bob Seger & Punch

Recorded live at Cobo Hall, Detroit,
Michigan U.S.A., March 31, 1983

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made by Capitol Records Inc.

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TOTAL EXPERIENCE

RECORDS

YARBROUGH & PEOPLES

TED1-2601-AS
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EXPERIENCE RECORD
CO., INC.

TED1-2601
SIDE A

EXECUTIVE PRODUCER: Lonnie Simmons

PRODUCED BY: Jonah Ellis

RE-MIXED BY: Nick Martinelli, David Todd

RE-MIX ENGINEER: Joe Tarsia

Album Version contained on YARBROUGH & PEOPLES -

"BE A WINNER" (TEL8-5700)

DON'T WASTE YOUR TIME (Remix) 8:15

(Jonah Ellis)

PUBLISHED BY: TOTAL EXPERIENCE MUSIC
PUBLISHING CO. (BMI)

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA



TOTAL EXPERIENCE

RECORDS

YARBROUGH & PEOPLES

TED1-2601-BS
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EXPERIENCE RECORD
CO., INC.

TED1-2601
SIDE B

EXECUTIVE PRODUCER: Lonnie Simmons

PRODUCED BY: Jonah Ellis

RE-MIXED BY: Nick Martinelli, David Todd

RE-MIX ENGINEER: Joe Tarsia

Album Version contained on YARBROUGH & PEOPLES

"BE A WINNER" (TEL8-5700)

DON'T WASTE YOUR TIME

Special Dance Mix) 6:02

(Jonah Ellis)

PUBLISHED BY: TOTAL EXPERIENCE MUSIC

PUBLISHING CO. (BMI)

MANUFACTURED BY TOTAL EXPERIENCE RECORDS, INC., LOS ANGELES, CALIFORNIA

DEATH COMET

A

\$ 3.99

MYSTIC EYES

(Long Version 6:44)

MYSTIC EYES

(Short Version 4:50)

B

DEATH COMET DRIVE

(Long Version 6:21)

DEATH COMET DRIVE

(Short Version 3:44)

Elektra/J-Mark

O-66848



J-MARK

STEREO
33 1/3 RPM

ED 5148
A SIDE

© 1986 Elektra/
Asylum Records

DEATH COMET

1. MYSTIC EYES (6:44)
VOCAL/LONG VERSION

2. MYSTIC EYES (4:50)
VOCAL/SHORT VERSION

(Van Morrison) Bernice Music
ST-ED-66848-A-SP

Produced by Chris Lord-Alge
for Lord Alge Productions

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735 ROCKEFELLER PLAZA NEW YORK, NEW YORK 10019 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069



J-MARK

STEREO
33 1/3 RPM

ED 5148
B SIDE

© 1986 Elektra/
Asylum Records

DEATH COMET

1. DEATH COMET DRIVE (6:21)

VOCAL/LONG VERSION

2. DEATH COMET DRIVE (3:44)

VOCAL/SHORT VERSION

(Albright/Shinakawa/Diekman) Behemouth Angel Music

ST-ED-66848-B-SP

Produced by Chris Lord-Alge
for Lord Alge Productions

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John ohn

VPRD-6060-A

Records



0 54645-6060-1 1

Prod. by JOHN JOHN

Marketed & Distributed by

V.P. RECORDS U.S.A.

89-05 138 STREET,

JAMAICA, N.Y. 11435

TEL: (718) 291-7058

FAX: (718) 658-3573

In Florida

5893 S.W. 21st. STREET,

W. HOLLYWOOD, FL. 33023

TEL: (305) 966-4744,

FAX: (305) 966-8766



(C)(P)1996

GLUE

Chuck Fender

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**John
ohn**

Records

VPRD-6060-AA

Prod. by JOHN JOHN

Marketed & Distributed by

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W. HOLLYWOOD, FL. 33023

TEL: (305) 966-4744,

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(C)(P)1996

GOT TO GO

(G. Grant)

Spragga Benz

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GEE BELLO
Produced by Jonah Ellis

1

SPRO-9411
S600963

INTERNATIONAL LOVER (LP Version)

(Jonah Ellis)

Time—5:24

Temp. Co.—BMI

(from the LP "GEE BELLO" ST-12393)

33-1/3 RPM
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GEE BELLO
Produced by Jonah Ellis

2

SPRO-9412
S600963A

INTERNATIONAL LOVER (Single Version)

(Jonah Ellis)

Time—4:11

Temp'Co -BMI

(from the LP "GEE BELLO" ST-12393)

33-1/3 RPM

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OP-2203

(OP-2203 SA)
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AMERICA

SIDE 1
33 $\frac{1}{3}$ RPM

VIOLA WILLS

IF YOU COULD READ MY MIND (6:50)

(Gordon Lightfoot)

Early Morning Music, Ltd. (ASCAP)

Produced by Jerry McCabe



Marketed and Distributed by Arista Records,
6 W. 57th St., New York, N.Y. 10019



OP-2203
(OP-2203 SB-RE)
© 1980 ARIOLA
AMERICA

SIDE 2
33 $\frac{1}{3}$ RPM

VIOLA WILLS

SOMEBODY'S EYES (Viola Wills) (4:38)
ATV Music Corp. (BMI)
Produced by Jerry McCabe



Marketed and Distributed by Arista Records,
6 W. 57th St., New York, N.Y. 10019



ELEKTRA

STEREO
33 1/3 RPM

ED 5223
A SIDE
© 1987 WEA
Records Ltd.

STAN CAMPBELL
YEARS GO BY (3:50)

VOCAL/LP VERSION

(S. Campbell/B. Cook)

Warner Bros. Music Ltd./Firesign Music Ltd.

ST-ED-5223-A-SP

Produced by Stewart Levine for Oliverea Prod. Ltd.

Mastered by Herb Powers, Jr. at Frankford/

Wayne Mastering Labs

From Elektra LP 60734 - "STAN CAMPBELL"

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